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## PREFACE

→ The circumstances under which I was led, almost in spite of myself, to undertake an edition of Daṇḍin's Kāvya-darśa are detailed in the Preface to the "Bombay Sanskrit Series" edition of that work (1919-1924). The English Translation of the Kāvya-darśa, now offered in this form, was originally intended for inclusion in that edition; but it could not be included there. However, there existed a demand for it not only amongst University students who often have to study this text for Higher Examinations; but also amongst the world of Sanskritists generally, many of whom, although not professed students of Sanskrit Poetics, have occasions, more than once, to refer to so early and primitive a writer as Daṇḍin, and who would accordingly like to be spared the trouble of determining the exact context and the technical outlook of the few stanzas in the body of the treatise that alone, and from an altogether different point of view, might interest them for the moment. To such scholars a dependable translation is always a great help. There need be nothing original in a mere translation. But translation imposes upon its author the uncompromising necessity to understand the original. The commentator or the annotator might ignore a passage under the cover of one of the several handy formulas like—शेषे सुगमम्, अति-रोहितार्थमन्यत्, or इति निगदन्वाख्यातो ग्रन्थः— or better still, he might preserve a discreet silence. The teacher's *ultima ratio* is furnished by—

वाच्यतां समयोतीतः स्फुटमग्रे मविष्यति ।

इति पाठ्यतां ग्रन्थे काठिन्यं कुत्र वर्तताम् ॥

—But the translator, if worthy of his salt, has to reproduce in another language all the ideas and implications of his original, and he cannot afford to

ignore, much less to misunderstand, even a single word of his text. His only temptation is to substitute for some uncertain word of the original a word in the other language which is equally uncertain (where it is not positively misleading). This propensity has brought down upon the translator the terrible rebuké contained in the Italian equation of *Traduttore, Traditore* (Translator, Traitor). But I cannot of course claim to be my own judge upon a charge of High Treason. I can only disclaim conscious or deliberate intentions that way.

Boehtlingk's German Translation of 1890 is, as far as I know, the only other translation of the *Kāvya-darśa* in an European language that has hitherto been attempted. Except in a few passages here and there, and except in the case of those elaborate word-plays that Daṇḍin gives us in *Parichchheda* iii, the translation offers no unusual difficulties. Daṇḍin is a clear and vigorous writer, and his very simplicity of treatment (especially as regards his numerous divisions and sub-divisions within a figure of speech) may easily prejudice the reader, who is taught to expect something elaborately—and even exaggeratingly—subtle and scientific in a treatise on Sanskrit *Alaṅkāraśāstra*. But Daṇḍin's fault in this case—if fault it can at all be called—is his having lived at a much too early stage in the evolution of the Indian theory of poetry. Only *Bhāmaha* can possibly—but only possibly—dispute Daṇḍin's claim to be the very earliest of individual writers on *Alaṅkāra* (as different from the *Nāṭya*) whose works are now extant. And these early writers, we must never forget, were composing mainly a simple hand-book for the aspiring poet, and not an elaborate treatise for the learned critic. Compare in this connection the concluding stanzas of the several *Parichchhedas*.

The text chosen for translation is in the main the one adopted for the edition in the *Bombay Sanskrit Series*, which was based upon a collation of all the

Ms. of the text and of the commentaries that were available to me. They number more than twelve, including a Palm-leaf Ms from the Pattan Bhandar bearing a date of Samvat 190, which probably stands for either 1090 or 1190. There is another Palm-leaf Ms. in the Jaisalmir Bhandar, (of which only variants were made available to me through the courtesy of Divan Bahadur Paunaskar,) which perhaps is the oldest extant Ms. of the Kāvyaḍarśa; and as these readings were not in the B. S. S edition available to me from the very first, in the present translation I was lead, on their basis, to deviate in part from the readings there adopted. Premachandra's *editio princeps* of A. D. 1863 admitted certain spurious stanzas in the text, and with a view not to depart from the numbering of that edition, I have retained them in the text, but enclosed them within square brackets. The Madras edition of M. Rangacharya (1910) splits the third Parichchheda of the regular edition into two Parichchhedas, and gives also four extra stanzas. Although these stanzas are rejected in the B. S. S. edition, I thought it useful, in a translation, not to drop them out altogether, and have accordingly inserted them at their regular places, enclosed within square brackets and marked by an asterisk. The fourth Parichchheda has not however been shown as separate. By reason of these modifications in text and also for facility of reference I thought it necessary to print the text of the Kāvyaḍarśa all by itself and prefix it to the translation. For explanations of difficult passages a reference is made to the annotations in the B. S. S. edition, where also will be found an index to the Sanskrit stanzas. It was also not thought necessary to summarize for the benefit of the readers of this translation the main conclusions sought to be established by us in that same edition as regards Daṇḍin's date and works, as also the position that the present treatise occupies in the evolution of the Sanskrit Alamkāraśāstra. Room is however found in this edition for an index of technical terms used in the

treatise (other than those occurring only in the illustrations), along with their English equivalents. The index is mainly based upon that of Bœhtlingk.

The first two Parichchhedas of the present translation had to be issued in advance for the benefit of University students. The immediate demand being thereby somewhat appeased, the translator was led, owing to other more pressing engagements, to postpone from day to day the completion of the entire translation. He was fortunate, however, to secure an inexorable monitor in the Manager of the Oriental Book-Supplying Agency, Poona, to whom—now that the work has at last been concluded—it is meet that he should offer his thanks. Finally, it only remains to say that as the present edition was more than half exhausted even before it was completely issued, and as a new edition is therefore likely to be required before very long, I shall be grateful to readers and critics for all inaccuracies detected and for improvements suggested in both the Text as well as the *English Translation*.

BELVAKUŃJA, POONA,  
31st March 1924.

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S. K. BELVALKAR

# अथ श्रीमदाचायेदण्डिनः कृतौ काव्यादर्शे

## प्रथमः परिच्छेदः

चतुर्मुखमुखाभोजवनहसवधूर्मम ।

मानसे रमता दीर्घं सर्वशुक्ला सरस्वती ॥ १ ॥

पूर्वशाखाणि सहस्रं प्रयोगानुपलक्ष्य च ।

यथासामर्थ्यमस्माभिः श्रियत काव्यलक्षणम् ॥ २ ॥

इह शिष्टानुशिष्टानां शिष्टानामपि सर्वथा ।

वाचामेव प्रसादेन लोकयान्ना प्रवर्तते ॥ ३ ॥

इदमन्वयतमं कृत्स्नं जायेत भुवनत्रयम् ।

यदि शब्दाह्वयं ज्योतिराससारान्न दीप्यते ॥ ४ ॥

आदिराजयशोविम्बमादर्शं प्राप्य बाह्ययम् ।

तेषामसनिधानेषु न स्वयं पश्य नश्यति ॥ ५ ॥

गौर्गो कामदुग्धा सम्यक्प्रयुक्ता स्मर्यते बुधैः ।

दुग्धयुक्ता पुनर्गात्व प्रयोक्तुं सेव शसति ॥ ६ ॥

तद्वपमपि नोपेक्ष्य काव्ये दुष्टं कथंचन ।

स्याद्दुष्टं सुन्दरमपि श्वित्रैकेन दुर्भगम् ॥ ७ ॥

गुणदोषानशास्त्रं कथं विभजते नर ।

किमन्धस्याधिकारोस्ति रूपभेदोपलब्धिषु ॥ ८ ॥

अतः प्रजानां व्युत्पत्तिमभिसंधाय सूरयः ।

वाचा विचित्रमार्गाणां निबन्धुं क्रियाविधिम् ॥ ९ ॥

तैः शरीरं च काव्यानामलकाराश्च दर्शिताः ।

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥ १० ॥

पद्यं गद्यं च मिश्रं च तत् त्रिधैव व्युत्पत्तम् ।

पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ॥ ११ ॥

छन्दोविहित्या सकलस्तत्प्रबन्धो निदर्शितः ।

सा विद्या नीर्विविक्षुणा गम्भीरा काव्यसागरम् ॥ १२ ॥

श्लिष्टमस्पृष्टशैथिल्यमल्पप्राणाक्षरोत्तरम् ।  
 शिथिलं मालतीमाला लोलालिकलिला यथा ॥ ४३ ॥  
 अनुप्रासधिया गौडैस्तद्विष्टं बन्धगौरवात् ।  
 वैदर्भैर्मालतीदाम लङ्घितं भ्रमरैरिति ॥ ४४ ॥  
 प्रसादवत् प्रसिद्धार्थमिन्दोरिन्दीवरवृत्ति ।  
 लक्ष्म लक्ष्मीं तनोतीति प्रतीतिसुभगं चचः ॥ ४५ ॥  
 व्युत्पन्नमिति गौडीयैर्नातिरूढमपीष्यते ।  
 यथानत्यर्जुनाब्जन्मसदृक्षाङ्गो बलक्षयः ॥ ४६ ॥  
 समं बन्धेष्वविषमं ते मृदुस्फुटमध्यमा ।  
 बन्धा, मृदुस्फुटोन्मिश्रवर्णविन्यासयोनयः ॥ ४७ ॥  
 कोकिलालापवाचालो मामैति मलयानिल ।  
 उच्छलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः ॥ ४८ ॥  
 चन्दनप्रणयोद्भिर्धर्मन्दो मलयमारुतः ।  
 स्पर्धते रुद्रमङ्गैर्यो वररामाननानिलैः ॥ ४९ ॥  
 इत्यनालोच्य वैपम्यमर्थालंकारडम्बरी ।  
 अवेक्षमाणा यवृधे पीरस्त्या काव्यपद्धतिः ॥ ५० ॥  
 मधुरं रसेद्यद्वाचि वस्तुन्यपि रसः स्थितः ।  
 येन माघन्ति धीमन्तो मधुनेषु मधुवताः ॥ ५१ ॥  
 यथाकयाचिच्छ्रुत्या यत् समानमनुभूयते ।  
 तद्रूपा हि पदासक्तिः सानुप्रासा रसावहा ॥ ५२ ॥  
 एष राजा यदा लक्ष्मीं प्राप्तवान् ब्राह्मणप्रियः ।  
 तदाप्रभृतिं घर्मस्य लोकेस्मिन्नुत्सवोभवत् ॥ ५३ ॥  
 इतीदं नादत्तं गोडेरनुप्रासस्तु तत्रियः ।  
 अनुप्रासादपि प्रायो वैदर्भैरिदमीप्सितम् ॥ ५४ ॥  
 घर्णावृत्तिरनुप्रासः पादेषु च पदेषु च ।  
 पूर्वानुभवसंस्कारबोधिनी यद्यदूरता ॥ ५५ ॥  
 चन्द्रे शरशिशोत्तसे कुन्दस्तबकविभ्रमे ।  
 इन्द्रनीलनिभं लक्ष्म संदधात्यलिनः श्रियम् ॥ ५६ ॥  
 चाय चान्द्रमसं, मारु विम्यं पश्यैतदम्बरे ।  
 मन्मनो मन्मथाक्रान्तं निर्दयं हन्तुमुद्यतम् ॥ ५७ ॥

इत्यनुप्रासमिच्छन्ति नातिदूरान्तरभृतिम् ।  
 न तु रामामुखाम्भोजसदृशश्चन्द्रमा इति ॥ ५८ ॥  
 स्मरः स्वरः झलः कान्तः कायः कोपश्च नः कृशः ।  
 च्युतो भानोधिको रागो मोहो जातोसवो गताः ॥ ५९ ॥  
 इत्यादि बन्धपारुष्य शैथिल्यं च नियच्छति ।  
 अतो नवमनुप्रासं दाक्षिणात्याः प्रयुञ्जते ॥ ६० ॥  
 आवृत्तिमेव संघातगोचरां यमकं विदुः ।  
 तत्तु नैकान्तमधुरमतः पञ्चाद्विधास्यते ॥ ६१ ॥  
 कामं सव्योपलंकारो रसमर्थं नियच्छति ।  
 तथाप्यप्राम्यतैबैनं भारं वहति मूयसा ॥ ६२ ॥  
 कन्ये कामयमानं मां त्वं न कामयसे कथम् ।  
 इति प्राम्योयमर्थात्मा वैरस्यायैव कल्पते ॥ ६३ ॥  
 कामं कन्दर्पचाण्डालो मयि धामाश्लि निर्दयः ।  
 त्वयि निर्मत्सरो दिष्टधेत्यन्नाग्योर्थो रसावहः ॥ ६४ ॥  
 शब्देऽपि प्राम्यतास्त्येव सा सम्येतरकीर्तनात् ।  
 यथा यकारादिपदं रत्युत्सवनिरूपणे ॥ ६५ ॥  
 पदसंघानघृत्वा वा चाक्यार्थत्वेन वा पुनः ।  
 दुष्प्रतीतिकरं प्राम्यं यथा या भवतः प्रिया ॥ ६६ ॥  
 स्वरं प्रहृत्य विभान्तः पुरुषो धीर्बवानिति ।  
 एवमादि न शंसन्ति मार्गयोरुभयोरपि ॥ ६७ ॥  
 भगिनीभगवत्यादि सर्वत्रैवानुमन्यते ।  
 विभक्तमिति माधुर्यमुच्यते सुकुमारता ॥ ६८ ॥  
 अनिरुदाक्षरप्रथं सुकुमारमिहेष्यते ।  
 बन्धशैथिल्यदोषोऽपि दर्शितः सर्वकोमलं ॥ ६९ ॥  
 मण्डलीकृत्य बर्हाणि कण्ठैर्मधुरगतिभिः ।  
 कलापिनः प्रभृत्यन्ति काले जीमूतमालिनि ॥ ७० ॥  
 इत्यनूर्जित पचापौ मालंकारोऽपि तादृशः ।  
 सुकुमारतयैवैतदारोहति सतां मुञ्चम् ॥ ७१ ॥  
 दीप्तमित्यपरैर्भूम्ना छन्दोऽपि वध्यते ।  
 न्यभ्रेण क्षपितः पद्मः क्षत्रियार्णां भ्रणादिति ॥ ७२ ॥



अर्थव्यक्तिरनेयत्वमर्थस्य हरिणोद्धता ।  
 मूः खुरशुष्णनागास्रलोहितादुद्धेरिति ॥ ७३ ॥  
 मही महावराहेण लोहितादुद्धतोद्धेः ।  
 इतीपत्येव निर्दिष्टं नेयत्वमुत्गासृजः ॥ ७४ ॥  
 नेदृशं बहु मन्यन्ते मार्गयोद्धमयोरपि ।  
 न हि प्रतीतिः सुभगा शब्दग्यायविलङ्घिनी ॥ ७५ ॥  
 उत्कर्षवान् गुणः कश्चिदुक्ते यस्मिन् प्रतीयते ।  
 तदुदाराह्वये तेन सनाथा काव्यपद्धतिः ॥ ७६ ॥  
 अर्थिनां कृपणा दृष्टिसर्वमुखे पतिता सृष्ट् ।  
 तदवस्था पुनर्देव नान्यस्य सुखमीक्षते ॥ ७७ ॥  
 इति त्यागरय वापयेरिमशुत्कर्षः साधु लक्ष्यते ।  
 अनेनैव पथान्यच्च समानःयायमूह्यताम् ॥ ७८ ॥  
 श्लाघ्यैर्विशेषैर्युक्तमुदारं कैश्चिद्विप्यते ।  
 यथा लीलाशुजक्रीडासरोहेमाह्वदादयः ॥ ७९ ॥  
 भोजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।  
 पद्येव्यदाक्षिणात्यानामिदमेकं परायणम् ॥ ८० ॥  
 तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिधनेः ।  
 उच्चाद्यचेप्रकारं सद्बुद्धयमात्यायिकादिषु ॥ ८१ ॥  
 अरतमस्तकपर्यस्तसमस्ताकीशुसंस्तरा ।  
 पीनस्तनस्थिताताश्रकप्रदलेच वादणी ॥ ८२ ॥  
 इति पद्येपि पौरस्त्या यत्नन्योजस्विनीगिरः ।  
 अन्ये स्थनाकुलं हृद्यमिच्छन्त्योजो गिरां यथा ॥ ८३ ॥  
 पयोधरतटोत्सङ्गलङ्गसंध्यातपांशुषा ।  
 कस्य कामातुरं चेतो वारुणी न करिष्यति ॥ ८४ ॥  
 कान्तं सर्वजगत्यान्तं श्लेषिषार्थानतिप्रमात् ।  
 तच्चवार्ताभिधानेषु धर्षणास्त्वपि हृदपते ॥ ८५ ॥  
 गृहाणि नाम तान्येव तपोरादिर्मवाट्टशः ।  
 संभावयति यान्येवं पायनैः पादपांसुभिः ॥ ८६ ॥  
 अनयोरन्यथाङ्गि स्तनयोर्जृम्भमाणयोः ।  
 अयकादौ न पर्याप्तस्तव बाहुलतान्तरे ॥ ८७ ॥

इति संभाव्यमेवैतद्विशेषाख्यानसंस्कृतम् । १०१ ॥  
 कान्तं भवति सर्वस्य लोकयात्रानुवर्तिनः ॥ ९८ ॥  
 लोकातीत इवात्यर्थमध्यारोप्य विवक्षितः ।  
 योर्थस्तेनातितुष्यन्ति चिदग्धा नेतरे यथा ॥ ९९ ॥  
 देवधिष्यमिचाराध्यमद्यप्रभृति नो गृहम् ।  
 युष्मत्पादरजःपातघौतनिःशेषकिल्विषम् ॥ १०० ॥  
 अल्पं निर्मितमाकाशमनालोच्येव वेधसा ।  
 इदमेवंविध भावि भवत्याः स्तनजृम्भणम् ॥ १०१ ॥  
 इदमत्युक्तिरित्युक्तमेतद्गौडोपलालितम् ।  
 प्रस्थान प्राक्प्रणीतं तु सारमन्यस्य वर्त्मनः ॥ १०२ ॥  
 अन्यधर्मस्ततोऽन्यत्र लोकसीमानुरोधिना ।  
 १०३ ॥ सम्यगाधीयते यत्र स समाधिः स्मृतेर यथा ॥ १०३ ॥  
 कुमुदानि निमीलन्ति कमलान्युन्मिषन्ति च ।  
 इति नेत्रक्रियाध्यासालुब्धा तद्वाचिर्ना श्रुतिः ॥ १०४ ॥  
 निष्ठघृतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् ।  
 अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ १०५ ॥  
 पद्मान्यकौशुनिष्ठघृताः पीत्वा पायकविषुषः ।  
 भूयो वमन्तीव मुखैरद्गीर्णोरुणरेणुभिः ॥ १०६ ॥  
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 युगपक्षैकधर्माणामध्यासश्च मतो यथा ॥ १०७ ॥  
 गुरुगर्भभरङ्गान्ताः स्तनन्त्यो मेघपद्मकयः ।  
 अचलाधिरत्यकोत्सङ्गमिमाः समधिदोरते ॥ १०८ ॥  
 उत्सङ्गशयन सख्याः स्तनन् गौरव क्लमः ।  
 इतीह गर्भिणीधर्मा यद्भवान्यत्र दाशिताः ॥ १०९ ॥  
 तदेतत् फाव्यसर्वस्वं समाधिर्नाम यो गुणः ।  
 कविसार्थः समग्रोपि तमेकमुपजीवति ॥ ११० ॥  
 इति मार्गद्वयं भिन्न तत्स्वरूपनिरूपणात् ।  
 तद्भेदास्तु न शक्यन्ते यस्तु प्रतिकचि स्थिताः ॥ १११ ॥  
 इक्षुक्षीरगुडादीनां मायुर्यस्यान्तर महत् ।  
 ११२ ॥ अथापि न वदाभ्यातं सरस्वत्यापि शक्यते ॥ ११२ ॥

नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्भलम् ।  
अमन्दध्याभियोगोस्याः कारणं काव्यसंपदः ॥ १०३ ॥

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गुणानुबन्धि प्रतिभानमद्भुतम् ।  
श्रुतेन यत्नेन च वागुपासिता  
धुष करोत्येव कमप्यनुग्रहम् ॥ १०४ ॥

तदस्ततन्द्रैरनिशं सरस्वती  
क्रमादुपास्या खलु कीर्तिमीप्सुभिः ।  
कृशे कवित्वेपि जनाः कृतध्रमा  
विदग्धगोष्ठीषु विहर्तुमीशते ॥ १०५ ॥

स्वाध्यायार्थदृष्टिस्तु कृता काव्यादर्शो नाम विभागो नाम

प्रथमः परिच्छेदः ।

## काव्यादर्शो द्वितीयः परिच्छेदः

काव्यशोभाकरान् धर्मानलकारान् प्रचक्षते ।  
ते चाद्यापि विकल्पन्ते कस्तान् कारस्व्येन वक्ष्यति ॥ १ ॥

किंतु बीज विकल्पानां पूर्वाचार्ये प्रदर्शितम् ।  
तदेव प्रतिसस्कर्तुमयमस्मत्परिश्रम ॥ २ ॥

काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलक्षितः ।  
साधारणमलंकारजातमन्यन् प्रदर्श्यते ॥ ३ ॥

स्वभावाख्यानमुपमा रूपक दीपकावृती ।  
आक्षेपोर्यान्तरन्यासो व्यतिरेको विभाषना ॥ ४ ॥

समासातिशयोत्प्रेक्षा हेतुः सूक्ष्मो लघुः प्रसू ।  
श्रेयो रसवद्दर्जस्वि पर्यायोक्त समाहितम् ॥ ५ ॥

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विशेषाप्रस्तुतस्तोत्रे व्याजस्तुतिनिदर्शने ॥ ६ ॥

सहोक्तिः परिवृत्याशीः संकीर्णमथ भाविकम् ।  
 इति वाचामलंकारा दर्शिता पूर्वसूरिभि ॥ ७ ॥  
 नानावस्त्रं पदार्थानां रूप साक्षाद्विवृण्वती ।  
 स्वभावोक्तिश्च जातिश्चेत्याद्या सालंकरितर्यथा ॥ ८ ॥  
 तुण्डैराताम्रकुटिलैः पक्षैर्हरितकोमलैः ।  
 त्रिवर्णैराजिभिः कण्ठैरेते मञ्जुगिरः शुकाः ॥ ९ ॥  
 कलकणितगर्भेण कण्ठेनाघूर्णितेक्षणः ।  
 पारावतः परिक्षिप्य रिरंसुश्चुम्बति प्रियाम् ॥ १० ॥  
 बध्नन्नङ्गेषु रोमाञ्चं कुर्वन् मनासि निर्वृतिम् ।  
 नेत्रे चामीलयन्नप प्रियास्पर्शः प्रवर्तते ॥ ११ ॥  
 कण्ठेकालः करस्थेन कपालेनेन्दुशेखरः ।  
 जटाभिः स्निग्धताम्राभिराविरासीद्बृषध्वजः ॥ १२ ॥  
 जातिक्रियागुणद्रव्यस्वभावाख्यानमीदृशम् ।  
 शास्त्रेष्वस्यैव साम्राज्यं कान्येष्वप्येतदीप्सितम् ॥ १३ ॥  
 यथाकथंचित् सादृश्यं यत्रोद्भूतं प्रतीयते ।  
 उपमा नाम सा तस्याः प्रपञ्चोयं प्रदर्श्यते ॥ १४ ॥  
 अम्भोरहमिवाताम्रं मुग्धे करतलं तव ।  
 इति धूमोपमा साक्षात् तुल्यधर्मनिदर्शनात् ॥ १५ ॥  
 राजीवमिव ते वस्त्रं नेत्रे नीलोत्पले इव ।  
 इयं प्रतीयमानैकधर्मा वस्तूपमैव सा ॥ १६ ॥  
 त्वदाननमिचोत्तिद्रमरविन्दमभूदिति ।  
 सा प्रसिद्धिविपर्यासाद्विपर्यासोपमेप्यते ॥ १७ ॥  
 तवाननमिवाम्भोजमम्भोजमिव ते मुखम् ।  
 इत्यन्योन्योपमा सेयमन्योन्योत्कर्षशंसिनी ॥ १८ ॥  
 त्वन्मुख कमलेनैव तुल्यं नान्येन केनचित् ।  
 इत्यन्यसाम्यव्यावृत्तेरियं सा नियमोपमा ॥ १९ ॥  
 पञ्चं तावत् तवान्वेति गुणमन्यच्च तादृशम् ।  
 अस्ति चेदस्तु तत्कारात्यसावनियमोपमा ॥ २० ॥  
 समुशयोपमाप्यस्ति न फान्त्यैव मुग्धं तव ।  
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त्वय्येव त्वन्मुखं दृष्टं दृश्यते दिवि चन्द्रमाः ।  
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 मध्येवास्या मुखध्रीरित्यलमिन्दोर्विकथनेः ।  
 पक्षेपि सा यदस्त्येवेत्यसावुत्प्रेक्षितोपमा ॥ २३ ॥  
 यदि किञ्चिद्भवेत् पद्मसुन्दु विभ्रान्तलोचनम् ।  
 तत् ते मुखधियं धत्तामित्यसावद्मुतोपमा ॥ २४ ॥  
 शशीत्युत्प्रेक्ष्य तन्वदगि त्वन्मुखं त्वन्मुखांशया ।  
 इन्दुमण्यनुधावार्मात्येपा मोहोपमा मता ॥ २५ ॥  
 किं पद्ममन्तर्भ्रान्तालि किं ते लोलेश्चणं मुखम् ।  
 मम दोलायते चित्तमितीयं संशयोपमा ॥ २६ ॥  
 न पद्मस्येन्दुनिग्राह्यस्येन्दुलज्जाकरी सृतिः ।  
 अतस्त्वन्मुखमेवेदमित्यसौ निर्णयोपमा ॥ २७ ॥  
 शिशिरांशुप्रतिहन्धि धीमत् सुरभिगन्धि च ।  
 अम्भोजमिव ते चक्रमिति श्लेषोपमा स्मृता ॥ २८ ॥  
 सरूपशब्दवाच्यत्वान् सा समानोपमा यथा ।  
 बालेयोद्यानमालेयं सालकाननशोभिनी ॥ २९ ॥  
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 समानमपि सोऽन्सेकमिति निन्दोपमा स्मृता ॥ ३० ॥  
 ब्रह्मणोप्युद्भवः पद्मश्चन्द्रः शम्भुशिरोधृतः ।  
 तौ तुल्यौ त्वन्मुखेनेति सा प्रशंसोपमोच्यते ॥ ३१ ॥  
 चन्द्रेण त्वन्मुखं तुल्यमित्याचिर्यासु मे मनः ।  
 स गुणो वास्तु दोषो वेत्याचिर्यासोपमां विदुः ॥ ३२ ॥  
 शतपत्रं शरच्चन्द्रस्त्वदाननमिति त्रयम् ।  
 परस्परविरोधीति सा विरोधोपमा मता ॥ ३३ ॥  
 न जातु शकिरिन्दोस्ते मुखेन प्रतिगर्जितुम् ।  
 कलङ्किनो जडस्येति प्रतिषेधोपमैव सा ॥ ३४ ॥  
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 तथापि सप्त पदासौ नोत्कर्षाति चद्रुपमा ॥ ३५ ॥  
 न पद्मं मुखमेवेदं न भृङ्गो चक्षुषी इमे ।  
 इति विस्पष्टसादृश्यात् तत्त्वाख्यानोपमैव सा ॥ ३६ ॥  
 चन्द्रारविन्दयोः कथयामतिक्रम्य मुखं तव ।  
 आत्मनैवाभवत् तुल्यमित्यसाधारणोपमा ॥ ३७ ॥

सर्वपद्मप्रभासार. समाहृत इव क्वचित् ।  
 त्वदाननं विभातीति तामभूतोपमां विदुः ॥ ३८ ॥  
 चन्द्रविन्वादिषु विषं चन्दनादिषु पावकः ।  
 परुषा चागितो चफन्नादित्यसंभगवितोपमा ॥ ३९ ॥  
 चन्दनोदकचन्द्रांशुचन्द्रकान्तादिशीतलः ।  
 स्पर्शस्तवेत्यतिशयं प्रथयन्ती वहपमा ॥ ४० ॥  
 इन्दुविम्वादिचोत्कीर्णं पद्मगर्भादिवोन्दृतम् ।  
 तथ तन्वङ्गि वदनमित्यसौ विक्रियोपमा ॥ ४१ ॥  
 पूष्ण्यातप इवाह्लीव पूषा द्योम्नीव चास्तरः ।  
 विक्रमस्त्वय्यधालुक्ष्मीमिति मालोपमाक्रमः ॥ ४२ ॥  
 वाक्यार्थेनैव धान्यार्थः कोपि यद्युपमीयते ।  
 एकानेकेवशन्दत्वात् सा चाक्यार्थोपमा द्विधा ॥ ४३ ॥  
 त्वदाननमधोराक्षमाविर्दशनदीधिति ।  
 भ्रमद्भ्रूमिवालयकेसरं भाति पङ्कजम् ॥ ४४ ॥  
 नलिन्या इव तन्वङ्ग्यास्तस्याः पद्ममिवाननम् ।  
 मया मधुवतेनेव पायं पायमरुम्यतु ॥ ४५ ॥  
 वस्तु किञ्चिदुपन्यस्य न्यसनं तत्सधर्मणः ।  
 साम्यप्रतीतिरस्तीति प्रतिवस्तुपमा यथा ॥ ४६ ॥  
 नैकोपि त्वादृशोचापि जायमानेषु राजसु ।  
 ननु द्वितीयो नास्त्येव पारिजातस्य पादपः ॥ ४७ ॥  
 अधिकेन समीकृत्य हीनमेकक्रियाविधौ ।  
 यद्ब्रुवन्ति स्मृता सेयं तुल्ययोगोपमा यथा ॥ ४८ ॥  
 दिवो जागर्ति रक्षाथै पुलोमारिर्भुवो भवान् ।  
 असुरास्तेन हन्यन्ते सावलेपास्त्वया नृपाः ॥ ४९ ॥  
 कान्त्या चन्द्रमसं धाम्ना सूर्यं धैर्येण चार्णवम् ।  
 राजघ्ननुकरोपीति सैषा हेतुपमा मता ॥ ५० ॥  
 न लिङ्गवचने भिन्ने न हीनाधिकतापि वा ।  
 उपमादूर्पणायात्वं यत्रोद्वेगो न धर्मिताम् ॥ ५१ ॥

x स्त्रीव गच्छति पण्डोयं वक्ष्येण स्त्री पुमानिव ।  
 प्राणा इव प्रियोयं मे विद्या धनमिवाङ्गिता ॥ ५२ ॥

- ० भवानिव महीपाल देवराजो विराजते ।  
 अलमंश्रुमतः कक्षामारोढुं तेजसा नृपः ॥ ५३ ॥  
 इत्येवमादि सौभाग्यं न जहात्येव जातुचित् ।  
 अस्ति च क्वचिदुद्वेगः प्रयोगं चाग्विदां यथा ॥ ५४ ॥  
 हंसीव धवलश्चन्द्रः सरांसीवामलं नभः ।  
 भर्तृभक्तौ भद्रः श्वेव सद्योतो भाति भानुवत् ॥ ५५ ॥  
 ईदृशं वर्ज्यते सद्भिः कारणं तत्र चिन्त्यताम् ।  
 [ गुणदोषविचाराय स्वयमेव मनीषिभिः ॥ ५६ ॥ ]  
 इवद्वयायथाशब्दाः समाननिभसंनिभाः ।  
 तुल्यसंकाशनीकाशप्रकाशप्रतिरूपकाः ॥ ५७ ॥  
 प्रतिपक्षप्रतिद्वन्द्विप्रत्यनीकविरोधिनः ।  
 सदृक्सदृशसंवादिसजातीयानुवादिनः ॥ ५८ ॥  
 प्रतिविम्बप्रतिच्छन्दसरूपसमसंमिताः ।  
 सलक्षणसदृक्षाभसपक्षोपमितोपमाः ॥ ५९ ॥  
 कल्पदेशीयदेश्यादि प्रत्यप्रतिनिधी अपि ।  
 सघर्णतुलितौ शब्दौ ये चान्यूनार्थवादिनः ॥ ६० ॥  
 समासश्च बहुमीदिः शशाङ्कवदनादिषु ।  
 स्पर्धते जयति द्वेषि दृष्टानि प्रतिगर्जति ॥ ६१ ॥  
 आक्रोशत्यवजानाति कदर्थंयति निन्दति ।  
 विडम्बयति संधत्ते हसतीर्ष्यत्यसूयति ॥ ६२ ॥  
 तस्य मुष्णाति सौभाग्यं तस्य कान्तिं विलुम्पति ।  
 तेन सार्धं विशृङ्गाति तुलां तेनाधिरोहति ॥ ६३ ॥  
 तत्पदव्यां पदं घत्ते तस्य कक्षां विगाहते ।  
 तमन्वेत्यनुबन्नाति तच्छीलं तन्निपेधति ॥ ६४ ॥  
 तस्य चानुकरोतीति शब्दाः सादृश्यसूत्रकाः ।  
 [ उपमायामिमे प्रोक्ताः कवीनां बुद्धिसौख्यदाः ॥ ६५ ॥ ]

॥ इत्युपमावक्रम् ॥

उपमैव तिरोभूतभेदा रूपकमुच्यते ।  
 यथा बाहुलता पाणिपद्मं चरणपद्मवः ॥ ६६ ॥  
 बङ्गुल्यः पल्लवान्यासन् कुसुमानि नखार्चिपः ।

- १० याह लने यसन्तर्धास्त्य न प्रत्यक्षवारिणी ॥ ६७ ॥  
 इत्येनद्दसमुक्ताग्यं समन्तं पूर्वरूपकम् ।  
 स्मितं मुग्धेन्द्रोऽज्योत्स्नेति समस्तव्यस्तरूपकम् ॥ ६८ ॥  
 ताप्राह्लिदलधेणि नगदीधितिकेसरम् ।  
 धियते मूर्ध्नि भूपालेभयच्चरणपङ्कजम् ॥ ६९ ॥  
 अहल्यादी इलादित्यं पादे चारोप्य पद्मताम् ।  
 तद्योग्यस्थानधिन्यासादेतत् सफलरूपकम् ॥ ७० ॥  
 अकस्मादेव ते चण्डि स्फुरिताधगपङ्कजम् ।  
 मुग्धं मुक्ताद्युचो धत्ते घर्मात्मःकणमञ्जरीः ॥ ७१ ॥  
 मञ्जरीकृत्य घर्मात्मः पङ्कजीकृत्य चाधरम् ।  
 नान्यथाकृतमप्रास्पमतोषययरूपकम् ॥ ७२ ॥  
 घनितधु गलद्वर्मेजलमालोद्दिनेक्षणम् ।  
 विष्णोति मदायस्थामिदं घदनपङ्कजम् ॥ ७३ ॥  
 अघिकृत्य मुग्धाङ्गानि मुग्धमेवारविन्दताम् ।  
 आसीद्भ्रमितमत्रेदमतोषयविरूपकम् ॥ ७४ ॥  
 मद्पाटलगण्डेन रक्तनेत्रोत्पलेन ते ।  
 मुग्धेन मुग्धः सोप्येव जनो रागमयः कृतः ॥ ७५ ॥  
 एकाङ्गरूपकं धैतदेधं छिप्रभृतीन्यपि ।  
 अङ्गानि रूपयन्त्यत्र योगायोगी भिदाकरी ॥ ७६ ॥  
 स्मितपुष्पोज्ज्वलं लोलनेत्रभृङ्गमिदं सुरम् ।  
 इति पुष्पद्विरेफाणां संगत्या युक्तरूपकम् ॥ ७७ ॥  
 इदमाद्रोस्मितज्योत्स्नं स्निग्धनेत्रोत्पलं मुग्धम् ।  
 इति ज्योत्स्नोत्पलायोगाद्रयुक्तं नाम रूपकम् ॥ ७८ ॥  
 रूपणादङ्गिनोङ्गानां रूपणारूपणाध्रयात् ।  
 रूपकं विपमं नाम ललित जायते यथा ॥ ७९ ॥  
 मद्दरक्तकपोलेन मन्मथस्त्वन्मुरोन्दुना ।  
 नर्तितधूलतेनालं मर्दितुं भुवनत्रयम् ॥ ८० ॥  
 हरिपादः शिरोलप्रजङ्घुकन्याजलांशुकः ।  
 जयत्यसुरनिःशङ्कसुरानन्दोत्सवध्वजः ॥ ८१ ॥  
 विशेषणसमग्रस्य रूपं केतोर्बदीदृशम् ।  
 पादे तदर्पणादेतत् सविशेषणरूपकम् ॥ ८२ ॥  
 न मीलयति पद्मानि न नभोप्यवगाहते ।



त्वन्मुखेन्दुर्ममासृनां हरणायेव कल्पते ॥ ८३ ॥  
 अक्रिया चन्द्रकार्याणामन्यकार्यस्य च क्रिया ।  
 अत्र सदृश्यते यस्माद्धिरुद्ध नाम रूपकम् ॥ ८४ ॥  
 गाम्भीर्येण समुद्रोसि गौरवेणासि पर्वतः ।  
 कामदत्त्वाच्च लोकानामसि त्व कल्पपादपः ॥ ८५ ॥  
 गाम्भीर्यप्रमुखैरत्र हेतुभिः सागरा गिरिः ।  
 कल्पद्रुमश्च नियते तदिदं हेतुरूपकम् ॥ ८६ ॥  
 राजहसोपभोगार्हं भ्रमरप्रार्थ्यसोरभम् ।  
 सखि यत्राम्बुजमिदं तथेति श्लिष्टरूपकम् ॥ ८७ ॥  
 इष्ट साधर्म्यवैधर्म्यदर्शनाद्गौणमुख्ययोः ।  
 उपमाव्यतिरेकास्य रूपकहितय यथा ॥ ८८ ॥  
 अयमालोहितच्छायो मदेन मुखचन्द्रमाः ।  
 सनद्धोदयरागम्य चन्द्रस्य प्रतिगर्जति ॥ ८९ ॥  
 चन्द्रमा पीयते देवैर्मया त्वन्मुखचन्द्रमा ।  
 असमग्नोप्यसौ शश्वदयमापूर्णमण्डलः ॥ ९० ॥  
 मुखचन्द्रस्य चन्द्रत्रयमिन्धमन्योपतापिनः ।  
 न ते सुन्दरि संवादीत्येतदाक्षेपरूपकम् ॥ ९१ ॥  
 मुखेन्दुरपि ते चण्डि मां निर्दहति निर्दयम् ।  
 भाग्यदोषान्ममैवेति तत् समाधानरूपकम् ॥ ९२ ॥  
 मुखपङ्कजरङ्गेस्मिन् भ्रूलतानर्तकी तव ।  
 लीलानृत्तं करोतीति रम्य रूपकरूपकम् ॥ ९३ ॥  
 नेतन्मुखमिदं पद्म, न नेत्रे भ्रमराविमौ ।  
 एतानि केसराण्येव नैता दन्तार्चिपस्तव ॥ ९४ ॥  
 मुखादित्व नियत्येव पद्मादित्येन रूपणात् ।  
 उद्भासितगुणोत्कर्षे तत्स्वापह्नवरूपकम् ॥ ९५ ॥  
 न पर्यन्तो विकल्पानां रूपकोपमयोरतः ।  
 दिङ्मात्र दर्शित धीरैरनुक्तमनुमीयताम् ॥ ९६ ॥

॥ इति रूपकचक्रम् ॥

जातिक्रियागुणद्रव्यवाचिनैकत्र धर्तिना ।

सर्ववाक्योपकारश्चेत् तदाहुर्दापक यथा ॥ ९७ ॥

पवनो दक्षिणः पर्ण जीर्णं हरति वीरुधाम् । ८१० ८११

स एव च नताङ्गीनां मानमङ्गाय कल्पते ॥ १८ ॥

चरन्ति चतुस्त्रयोविधैलौचानेषु दन्तिनः ।

चक्रयालाद्रिवु त्रेषु कुन्दभामो गुणाद्य ते ॥ १९ ॥

इयामलाः प्रागृषेण्याभिर्दिशो जामृतपटक्तिभिः ।

भुयध सुषु माराभिर्नयशाङ्गलराज्जिभिः ॥ २०० ॥

विष्णुना विप्रमरुधेन दानयानां विभूतयः ।

षापि नांताः पुनोप्यासप्रानीता देवतर्क्षयः ॥ २०१ ॥

इत्यादिदीपकान्युक्तान्येवं मध्यान्तयोरपि ।

याक्ययोर्दंशविष्यामः कानिचित् तानि तद्यथा ॥ २०२ ॥

नृत्यन्ति निचुलोत्सङ्गे गायन्ति च कलापिनः ।

यध्नन्ति च पर्यादेषु दशं हर्षाधुगभिर्णीम् ॥ २०३ ॥

मन्द्रो गन्धयहः क्षारो घट्टिरिन्दुध जायते ।

चर्चाचन्दनपातध शरपातः प्रयामिताम् ॥ २०४ ॥

जलं जलधरोर्दार्ढ्यं कुल गृहशिमण्डिनाम् ।

चलं च तडितां दाम वलं कुसुमधन्वनः ॥ २०५ ॥

तद्यथा नीलोत्पलं कर्णे स्मरेणारत्रं शरासने ।

मयापि मरणे चेतस्त्रयमेतत् सम शतम् ॥ २०६ ॥

शुद्धः भवेत्तार्चिषो पूज्ये पक्षः पञ्चशरस्य सः ।

स च रागस्य रागोपि यूनां रत्युन्मयधियः ॥ २०७ ॥

इत्यादिदीपकान्येपि पूर्वपूर्यन्त्यपेक्षिणी ।

याक्यमाला प्रयुक्तेति तन्मालादीपकं मतम् ॥ २०८ ॥

शुचलेषुमनङ्गस्य घर्षयन्ति यलाहृक्काः ।

कशयन्ति च घर्मस्य मारुतोद्भूतशक्तिराः ॥ २०९ ॥

अचलेषुपदेनात्र यलाहृकपदेन च ।

✓ क्रिये विरुद्धे संयुक्ते तद्विरुद्धार्थद्वीपक्रमम् ॥ २१० ॥

हृत्त्याभोगमाशानां गृह्णाति ज्योतिषां गणम् ।

आदत्ते चाद्य मे प्राणानसां जलधरायली ॥ २११ ॥

अनेकराज्योपादानात् क्रियेकैवात्र दीप्यते ।

यतो जलधरायत्यस्तस्मादेकार्थद्वीपक्रमम् ॥ २१२ ॥

हृद्यगन्धयहास्तुङ्गास्तमालादयामलात्विपः ।

दिवि भ्रमन्ति जीमूता भुवि चैते मतङ्गजाः ॥ २१३ ॥

अत्र धर्मैरभिप्रायानामप्राणां हस्तिनामपि ।  
 भ्रमणेनैव संबन्ध इति त्रिष्टयार्थदीपकम् ॥ ११४ ॥  
 अनेनैव प्रकारेण शेषाणामपि दीपके ।  
 विकल्पानामनुगतिर्विधातव्या विचक्षणैः ॥ ११५ ॥  
 ॥ इति दीपकचक्रम् ॥

अर्थावृत्तिः पदावृत्तिरुभयावृत्तिरित्यपि ।  
 दीपकस्थान एवेष्टमलंकारत्रयं यथा ॥ ११६ ॥  
 विकसन्ति कदम्बानि स्फुटन्ति कुटजोद्गमाः ।  
 उन्मीलन्ति च कन्दल्यो दलन्ति ककुभानि च ॥ ११७ ॥  
 उत्कण्ठयति मेघानां माला वर्गं कलापिनाम् ।  
 यूनां चोत्कण्ठयत्यद्य मानसं मकरध्वजः ॥ ११८ ॥  
 जित्वा विश्वं भवानत्र विहरत्यघरोधनैः ।  
 विहरत्यप्सरोभिस्ते रिपुवर्गो दिवं गतः ॥ ११९ ॥  
 प्रतिपद्योक्तिराक्षेपस्त्रैकाल्यापेक्षया त्रिधा ।  
 अथास्य पुनराक्षेप्यभेदानन्त्यादनन्तता ॥ १२० ॥  
 अनङ्गः पञ्चभिः पौषैर्विश्वं व्यजयतेपुभिः ।  
 इत्यसंभाव्यमथवा विचित्रा वस्तुशक्तयः ॥ १२१ ॥  
 इत्यनङ्गजयायोगबुद्धिर्हेतुयलादिह ।  
 प्रवृत्तैव यदाक्षिता वृत्ताक्षेपस्तदीदृशः ॥ १२२ ॥  
 कुतः कुचलयं कर्णे करोपि कलभापिणि ।  
 किमपाङ्गमपर्याप्तमस्मिन् कर्मणि मन्यसे ॥ १२३ ॥  
 स वर्तमानाक्षेपोयं कुर्वत्येवासितोत्पलम् ।  
 कर्णे काचित् प्रियेणैवं चाटुकारेण रुध्यते ॥ १२४ ॥  
 सत्यं ब्रवीमि न त्वं मां दृष्टुं बह्वम लप्स्यसे ।  
 अन्याचुम्बनसंक्रान्तलाक्षारक्तेन चञ्चुपा ॥ १२५ ॥  
 सोयं भविष्वदाक्षेपः प्रागेवातिमनस्विनी ।  
 कदाचिदपराधोस्य भावीत्येवमरुद्ध यत् ॥ १२६ ॥  
 तव तन्वाङ्गि मिथ्यैव रुढमङ्गेषु मार्दवम् ।  
 यदि सत्यं मृदून्येव किमकाण्डे रुजन्ति माम् ॥ १२७ ॥  
 धर्माक्षेपोयमाक्षिप्तमङ्गनागाश्चमार्दवम् ।  
 कामुकेन यदत्रैवं कर्मणा तद्विरोधिना ॥ १२८ ॥  
 सुन्दरी सा ममेत्येष धिवेकः केन जायते ।

प्रभामात्रं हि तरलं दृश्यते न तदाश्रयः ॥ १२९ ॥  
 धर्म्याक्षेपोयमाक्षितो धर्मो धर्मं प्रभाह्वयम् ।  
 अनुज्ञायात्र यद्दुपमत्याश्चर्यं दिवश्रता ॥ १३० ॥  
 चक्षुषी तव रज्येते स्फुरत्यधरपल्लवः ।  
 भुधौ च भुध्रे न तथाप्यदुष्टस्यास्ति मे भयम् ॥ १३१ ॥  
 स एष कारणाक्षेपः प्रधानं कारणं भियः ।  
 स्वापराधो निषिद्धोत्र यत् त्रियेण पटीयसा ॥ १३२ ॥  
 दूरे प्रियतमः सोयमागतो जलदागमः ।  
 दृष्ट्वाश्च फुल्ला निचुला न मृता चास्मि किं न्विदम् ॥ १३३ ॥  
 कार्योक्षेपः स कार्यस्य मग्नस्य नियतं नात् ।  
 तत्कारणमुपन्यस्य दारुणं जलदागमम् ॥ १३४ ॥  
 न चिरं मम तापाय तव यात्रा भविष्यति ।  
 यदि यास्यसि यातव्यमलमाशङ्कयात्र ते ॥ १३५ ॥  
 इत्यनुज्ञामुखेनैव कान्तस्याक्षिप्यते गतिः ।  
 मरणं सूचयन्त्यैवं सोऽनुज्ञाक्षेप उच्यते ॥ १३६ ॥  
 धनं च बहु लभ्यं ते सुखं क्षेमं च वर्त्मनि ।  
 न च मे प्राणसंदेहस्तथापि प्रिय मा स्म गाः ॥ १३७ ॥  
 प्रत्याचक्ष्णाण्या हेतून् प्रिययात्राविबन्धिनः ।  
 प्रभुत्वेनैव रुद्धस्तत् प्रभुत्वाक्षेप ईदृशः ॥ १३८ ॥  
 जीविताशा बलवती धनाशा दुर्बला मम ।  
 गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निर्वेदिता ॥ १३९ ॥  
 असावनादराक्षेपो यदनादरवद्वचः ।  
 प्रियप्रयाण रुन्धत्या प्रयुक्तमिह रक्तया ॥ १४० ॥  
 गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः ।  
 ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥ १४१ ॥  
 इत्याशीर्वचनाक्षेपो यदाशीर्षादवर्त्मना ।  
 स्वावस्थां सूचयन्त्यैव कान्तयात्रा निषिध्यते ॥ १४२ ॥  
 यदि सत्यैव यात्रा ते, काप्यन्या गृह्यतां त्वया ।  
 अहमद्यैव रुद्धास्मि रुन्धापेक्षेण मृत्युना ॥ १४३ ॥  
 इत्येष परुषाक्षेपः परुषाक्षरपूर्वकम् ।  
 कान्तस्याक्षिप्यते यस्मात् प्रस्थान प्रेमनिष्पन्ना ॥ १४४ ॥  
 गन्ता चेद्गच्छ तूर्णं ते कर्णं यान्ति पुरा रवाः ।  
 आर्तबन्धुमुद्योद्गीर्णाः प्रयाणप्रतिबन्धिनः ॥ १४५ ॥

सापिच्यक्षेप एवैव यदत्र प्रतिपिच्यते ।  
 प्रियप्रयाणे साञ्चिध्यं कुर्वत्येवातिरक्तया ॥ १४६ ॥  
 गच्छेति वक्तुमिच्छामि मत्प्रिय त्वत्प्रियैपिणी ।  
 निर्गच्छति मुख्याद्वाणी मा गा इति करोमि किम् ॥ १४७ ॥  
 यत्नाक्षेपः स यत्नस्य कृतस्यानिर्घृष्टस्तुनि ।  
 विपरीतफलोत्पत्तेरानर्थक्योपदर्शनात् ॥ १४८ ॥  
 क्षणदर्शनविघ्नाय पक्षमस्पन्दाय कुप्यतः ।  
 प्रेम्णः प्रयाणं ते ब्रूहि मया तस्येष्टमिष्यते ॥ १४९ ॥  
 अयं परवशाक्षेपो यत् प्रेमपरतन्त्रया ।  
 तथा निपिच्यते यात्रान्यस्यार्थस्योपसूचनात् ॥ १५० ॥  
 सहिष्ये विरहं नाथ देहाददयाञ्जनं मम ।  
 यदक्तनेत्रां कन्दर्पः प्रहर्ता मां न पश्यति ॥ १५१ ॥  
 हुष्करं जीवनोपायमुपन्यस्यावरुध्यते ।  
 पत्युः प्रस्थानमित्याहुरूपायाक्षेपमीदृशम् ॥ १५२ ॥  
 प्रवृत्तैष प्रयामीति वाणी बह्वभ ते मुखात् ।  
 अयातापि त्वयेदानीं मन्दप्रेम्णा ममास्ति किम् ॥ १५३ ॥  
 रोपाक्षेपोयमुद्रिक्तरेहनिर्घृष्टतामना ।  
 संरब्धया प्रियारब्ध प्रयाणं यन्निवार्यते ॥ १५४ ॥  
 [ मुग्धा कान्तस्य यात्रोक्तिश्रवणादेव मूर्च्छिता ।  
 बुद्ध्या चक्ति प्रियं दृष्ट्वा किं चिरेणागतो भवान् ॥ १५५ ॥ ]  
 [ इति तात्कालसंभूतमूर्च्छयाक्षिप्यते गतिः ।  
 कान्तस्य कातराख्या यन्सूर्क्षाक्षेपः स ईदृशः ॥ १५६ ॥ ]  
 नाप्रातं न कृतं कर्णे स्त्रीभिर्मधुनि नार्पितम् ।  
 त्वद्द्विपां दीर्घिकास्वेव विशार्णि नीलमुत्पलम् ॥ १५७ ॥  
 सानुक्रोशोयमाक्षेपः सानुक्रोशमिबोत्पले ।  
 व्यावृत्त्यै कर्म तद्योग्यं शोच्यावस्थोपदर्शनात् ॥ १५८ ॥  
 अर्थो न संभृतः कश्चिन्न विद्या काचिद्वर्जिता ।  
 न तपः संवितं किञ्चिद्व्रतं च सकलं वयः ॥ १५९ ॥  
 असाद्यनुशयाक्षेपो यस्मादनुशयोत्तरम् ।  
 अर्धाजनादेर्व्यावृत्तिर्दशितेह गतायुषा ॥ १६० ॥  
 अमृतात्मनि पद्मानां द्वेष्टरि किम्पतारके ।  
 मुखेन्दी तव सत्यास्मिन्नपरेण किमिन्दुना ॥ १६१ ॥

इति मुख्येन्दुराक्षितो गुणान् गौणेन्दुवर्तिनः ।  
 तत्समान् दर्शयिरेति त्रिष्टयाक्षेपस्तथाविधः ॥ १६२ ॥  
 किमयं शरदम्भोदः किं वा हंसकदम्बकम् ।  
 कृतं नूपुरम्बादि ध्रूयते तन्न तोयदः ॥ १६३ ॥  
 इत्ययं संशयाक्षेपः संशयो यन्निवर्त्यते ।  
 धर्मेण हंससुलभेनास्पृष्टघनजातिना ॥ १६४ ॥  
 चित्रमाक्रान्तविश्वोपि विक्रमस्ते न तृप्यति ।  
 कदा वा हृदयने तृप्तिरुदीर्णस्य हविर्भुजः ॥ १६५ ॥  
 अयमर्थान्तराक्षेपः प्रक्रान्तो यन्निवार्यते ।  
 विस्मयोर्धान्तरस्येह दर्शनात् तत्सधर्मणः ॥ १६६ ॥  
 न स्तूयसे नरेन्द्र त्वं ददासीति कदाचन ।  
 स्वमेव मत्वा गृह्णन्ति यतस्त्वद्धनमर्थिनः ॥ १६७ ॥  
 इत्येवमादिराक्षेपो हेत्वाक्षेप इति स्मृतः ।  
 अनयैव दिशान्येपि विकल्पाः शक्यमूहितुम् ॥ १६८ ॥

॥ इत्याक्षेपचक्रम् ॥

क्षेय, सौर्धान्तरन्यासो वस्तु प्रस्तुत्य किञ्चन ।  
 तत्साधनसमर्थस्य न्यासो योन्यस्य चम्तुनः ॥ १६९ ॥  
 विश्वव्यापी विशेषस्थः श्लेषाविद्धो विरोधवान् ।  
 अयुक्तकारी युक्तात्मा युक्तायुक्तो विपर्ययः ॥ १७० ॥  
 इत्येवमादयो भेदाः प्रयोगेणस्य लक्षिताः ।  
 उदाहरणमालैपां रूपव्यक्त्यै निदर्शयते ॥ १७१ ॥  
 भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि ।  
 पश्य गच्छत एवास्तं नियतिः केन लङ्घयते ॥ १७२ ॥  
 पयोमुचः परीतापं हरन्त्येते शरीरिणाम् ।  
 नन्वात्मलाभो महतां परदुःखोपशान्तये ॥ १७३ ॥  
 उत्पादयति लोकस्य प्रीतिं मलयमारुतः ।  
 ननु दाक्षिण्यसपन्नः सर्वस्य भवति प्रियः ॥ १७४ ॥  
 जगदाह्लादयत्येष मलिनोपि निशाकरः ।  
 धनुर्गृह्णाति हि परान् सद्योप्यपि द्विजेश्वरः ॥ १७५ ॥  
 मधुपानफलात् फण्डान्निर्गतोप्यलिनां ध्रुनिः ।  
 कटुर्भवति कर्णस्य कामिनां पापभीदशम् ॥ १७६ ॥

अयं मम दहत्यङ्गमम्भोजदलसंस्तरः ।  
 हुताशनप्रतिनिधिर्दीहात्मा ननु युज्यते ॥ १७७ ॥  
 क्षिणोतु काम शीतांशुः किं घसन्तो दुनोति माम् ।  
 मलिनाचरितं कर्म सुरभेर्नन्वसांप्रतम् ॥ १७८ ॥  
 कुमुदान्यपि दाहाय किमङ्ग कमलाकरः ।  
 न हान्दुग्ृहोपूग्रेषु, सूर्यगृहो मृदुर्भवेत् ॥ १७९ ॥

॥ इत्यर्थान्तरन्यासचक्रम् ॥

शब्दोपात्ते प्रतीते वा सादृश्ये चस्तुनोर्द्वयोः ।  
 तत्र यद्भेदकथनं व्यतिरेकः स कथ्यते ॥ १८० ॥  
 धैर्यलाचण्यगाम्भीर्यप्रमुखैस्त्वमुदन्वतः ।  
 गुणैस्तुल्योसि भेदस्तु यपुषैवेदशेन ते ॥ १८१ ॥  
 इत्येकव्यतिरेकोयं धर्मेणैकप्रवर्तिना ।  
 प्रतीतिविषयप्राप्तेर्भेदस्योभयवर्तिनः ॥ १८२ ॥  
 अभिन्नचेलौ गम्भीराचम्बुराशिर्भवानपि ।  
 असावञ्जनसंकाशस्त्वं तु चामीकरसृतिः ॥ १८३ ॥  
 उभयव्यतिरेकोयमुभयोर्भेदकां गुणौ ।  
 काष्ण्यं पिशङ्गता चेति यत् पृथग्दर्शिताविह ॥ १८४ ॥  
 त्वं समुद्रश्च दुर्वारी महासत्त्वा सतेजसौ ।  
 इयता युवयोर्भेदः स जडात्मा षट्पुर्भवान् ॥ १८५ ॥  
 स एष श्लेषरूपत्वात् सश्लेष इति गृह्यताम् ।  
 साश्लेषश्च सहेतुश्च दृश्यते तदपि ह्यम् ॥ १८६ ॥  
 स्थितिमानपि धीमोपि रत्नानामाकरोपि सन् ।  
 तव कक्षां न यात्येव मलिनो मकरालयः ॥ १८७ ॥  
 घहृदपि महीं घृत्स्नां सदीलढीपसागराम् ।  
 भर्तृमायाद्भुजंगानां शोषस्थसो निरुप्यते ॥ १८८ ॥  
 शब्दोपादानसादृश्यव्यतिरेकोयमीदृशः ।  
 प्रतीयमानसादृश्योप्यस्मिन् सोनुप्रिधीयते ॥ १८९ ॥  
 त्वन्मुगं कमल चेति द्वयोरप्यनयोर्भेदा ।  
 कमल जलसंरोहि त्वन्मुगं त्वदुपाधयम् ॥ १९० ॥  
 अमृविलासमरुष्टमदरागं मृगेशणम् ।  
 इदं तु नयनदृग्ं तव तद्गुणभूयितम् ॥ १९१ ॥  
 पूर्वस्मिन् भेदमायोनि रस्मिप्राधिप्यदर्शनम् ।  
 सदृशाप्यतिरेकश्च पुनरन्यः प्रदर्श्यते ॥ १९२ ॥

त्वन्मुम् पुण्डरीकं च फुल्ले सुरभिगन्धिनी ।  
 भ्रमरभ्रमरम्भोजं लोलनेत्रं मुग्धं नृ ते ॥ १९३ ॥  
 चन्द्रोयमम्बरोत्तंसो हंसोयं सोयभूषणम् ।  
 नभो नक्षत्रमालादमुत्कृष्टकुमुदं पयः ॥ १९४ ॥  
 प्रतीयमानश्रीफल्योदिसाम्यपोषियद्भ्रमसोः ।  
 कृतः प्रतीतशुद्धयोश्च भेदोस्त्विंध्रहंसयोः ॥ १९५ ॥  
 पूर्वंत्र शब्दघत् साम्यमुभयप्रापि भेदकम् ।  
 भृङ्गनेत्रादि तुल्यं तत् सदृशव्यतिरेकिता ॥ १९६ ॥  
 भरत्नालोकसंहार्यमहायै सूर्यरदिमणिः ।  
 दृष्टिरोधकरं यूनां यौवनभयं तमः ॥ १९७ ॥  
 सजातिव्यतिरेकोयं तमोजातेरिदं तमः ।  
 दृष्टिरोधितया तुल्यं भिन्नमन्यैरदर्शि यम् ॥ १९८ ॥

॥ इति व्यतिरेकचक्रम् ॥

प्रसिद्धहेतुव्याख्या यत्किञ्चित् कारणान्तरम् ।  
 यत्र स्वाभाविकत्वं या विभाव्यं सा विभावना ॥ १९९ ॥  
 अपीतश्रीयुक्तादभ्रमसंमृष्टामलाम्बरम् ।  
 भ्रमसादितशुद्धाम्बु जगद्वासीन्मनोहरम् ॥ २०० ॥  
 क्षतञ्जितामिता दृष्टिर्मुञ्जायर्जिता नता ।  
 अराश्रितोगणधायमधरन्तव मुन्दरि ॥ २०१ ॥  
 यदपीतादिजन्यं स्यात् क्षीयन्वाद्यन्यहेतुकम् ।  
 अहेतुकं च तस्यैह विद्येतेन्यदिरुद्धता ॥ २०२ ॥  
 यत्र नृ निस्तर्गपुरभि यपुरव्याजमुन्दरम् ।  
 अकारणरेपुधन्त्रो निर्निमित्तामुदम् स्मरः ॥ २०३ ॥  
 निस्तर्गद्विपदरश्च हेतुः स्वाशाप्रिर्घातः ।  
 उक्तं च सुरभिन्वादि फलं तन् सा विभावना ॥ २०४ ॥  
 यस्तु किञ्चिद्भिन्नैव तन्तुल्यस्यान्यपस्तुनः ।  
 उक्तिः संक्षेपरूपवात् सा समानांकिरिष्यते ॥ २०५ ॥  
 विपन् मधु मधावामं भ्रमरः फुल्लपङ्कजे ।  
 धापतेनल्लतीरव्यं पदय शुष्वाते कुशमलम् ॥ २०६ ॥  
 इति श्रीदाङ्गनायकशक्तिलोचन्य रागिणः ।  
 कस्यांविधिद धान्नायामिच्छापूर्तिविभावने ॥ २०७ ॥  
 विदोष्यमाश्रभिप्रापि गुण्याकारविदोषणा ।



अस्यसावपराप्यस्ति भिन्नाभिन्नविशेषणा ॥ २०८ ॥  
 कठमूलः फलमरैः पुष्पान्निशमर्धिनः ।  
 सान्द्रच्छायो महावृक्षः सोयमासादितो मया ॥ २०९ ॥  
 अनल्पविटपामोगः फलपुष्पसमृद्धिमान् ।  
 सौच्छ्रायः स्थैर्यवान् देवादेप लब्धो मया शुभः ॥ २१० ॥  
 उभयत्र पुमान् कश्चिद् वृक्षत्वेनोपवर्णितः ।  
 सर्वे साधारणा धर्माः पूर्वत्रान्यत्र तु द्वयम् ॥ २११ ॥  
 निवृत्तव्यालसंसर्गो निसर्गमबुराशयः ।  
 अयमम्भोनिधिः कष्टं कालेन परिशुष्यति ॥ २१२ ॥  
 इत्यपूर्वसमासोक्तिः पूर्वधर्मनिवर्तनात् ।  
 समुद्रेण समानस्य पुंसः व्यापत्तिसूचनात् ॥ २१३ ॥

इति समासोक्तिचक्रम् ॥

चिक्वा या विशेषस्य लोकसीमातिवर्तिनी ।  
 असावतिशयोक्तिः स्यादलंकारोत्तमा यथा ॥ २१४ ॥  
 मल्लिकामालमारिण्यः सर्वाङ्गीणार्द्रचन्द्रनाः  
 क्षौमवत्यो न लक्ष्यन्ते ज्योत्स्नायामभिसारिकाः ॥ २१५ ॥  
 चन्द्रातपस्य बाह्वल्यमुक्तमुत्कर्षवत्तया ।  
 सुंशयातिशयादीनां व्यक्त्यै किञ्चिन्निदृश्यते ॥ २१६ ॥  
 स्तनयोर्जघनस्यापि मध्ये मध्यं प्रिये तव ।  
 अस्ति नास्तीति संदेहो न मेघापि निवर्तते ॥ २१७ ॥  
 निर्णेतुं शक्यमस्तीति मध्यं तव नितम्बिनि ।  
 अन्यथानुपपत्त्यैव पयोधरभरक्षितेः ॥ २१८ ॥  
 अहो विशालं भूपाल भुवनत्रितयोदरम् ।  
 माति मातृमशक्योपि यशोराशिर्यदत्र ते ॥ २१९ ॥  
 अलंकारान्तराणामप्येकमाहुः परायणम् ।  
 घागीशमहितामुक्तिमिमामतिशयाह्वयाम् ॥ २२० ॥

इत्यतिशयोक्तिचक्रम् ॥

अन्यथैव स्थिता वृत्तिधेतनस्येतरस्य धा ।  
 अन्यघोत्रेस्थते यत्र तामुन्नेक्षां विदुर्यथा ॥ २२१ ॥  
 मध्यंदिनार्कसंततः सरसीं गाहते गजः ।  
 मन्थे मार्तण्डगृह्याणि पद्मान्युद्धर्तुमुद्यतः ॥ २२२ ॥  
 स्नातुं पातुं विसान्यसुं करिणां जलगाहनम् ।

तद्वैरनिष्क्रयायेति कचिनोत्प्रेक्ष्य घर्ष्यते ॥ २२३ ॥  
 कर्णस्य भ्रूषणमिदं मदायतिविरोधिनः ।  
 इति कर्णात्पलं प्रायस्तत्र दृष्ट्या विलङ्घयते ॥ २२४ ॥  
 अपाङ्गभागपातिन्या दृष्टेरंशुभिरुत्पलम् ।  
 स्पृश्यते चा न चेत्येधं कचिनोत्प्रेक्ष्य घर्ष्यते ॥ २२५ ॥  
 लिम्पनीय तमोङ्गानि चर्पतांघाञ्जनं नमः ।  
 इतीदमपि भूयिष्ठमुत्प्रेक्षालक्षणाञ्चितम् ॥ २२६ ॥  
 केषाञ्चिदुपमानान्तिरिवध्रुत्वेह जायते ।  
 नोपमानं तिङन्तेनेम्यतिप्रम्यासमापितम् ॥ २२७ ॥  
 उपमानोपमेयरथं तुल्यधर्मव्यपेक्षया ।  
 लिम्पतेस्तमसश्चासौ धर्मः कोत्र समीक्ष्यते ॥ २२८ ॥  
 यदि लेपनमेवेष्टं लिम्पतिर्नाम कोपरः ।  
 स एव धर्मो धर्मो चेत्यनुन्मत्तो न भाषते ॥ २२९ ॥  
 कर्ता यद्युपमानं स्यान्नप्यभूतोसौ क्रियापदे ।  
 स्वक्रियासाधनव्यग्रो गालमन्यद्वधपेक्षितुम् ॥ २३० ॥  
 यो लिम्पत्युना तुल्यं तम इत्यपि दासतः ।  
 भङ्गानीति न संपद्य सोपि मृग्यः समो गुणः ॥ २३१ ॥  
 यथेन्द्रुरिय ते यद्यप्रमिति कान्तिः प्रतीयते ।  
 न तथा लिम्पतेल्लेषादन्यद्वा प्रतीयते ॥ २३२ ॥  
 तदुपदेष्टव्यजायैयं लिम्पतिर्ष्यान्तकर्तृषः ।  
 भङ्गकर्मां च पुंसैवमुत्प्रेक्ष्यते इतीक्ष्यताम् ॥ २३३ ॥  
 मन्ये दाहो धूर्पं प्रायो गुनमित्येवमादिभिः ।  
 उत्प्रेक्षा प्यग्यते दाहैरियदाहोपि तादृशः ॥ २३४ ॥

॥ इत्युत्प्रेक्षाचक्रम् ॥

हेतुश्च मूलमन्देशी च पाद्यागुणमभूषणम् ।  
 कारकहापरी हेतुं सो वानेष किपी यथा ॥ २३५ ॥  
 मयमाग्नोत्तितमीदृशमृत्तुमचरायिः ।  
 उत्पादयति स्वयंभ्य प्रीति मत्पदमाटन ॥ २३६ ॥  
 श्रीगुणरात्मयोग्यस्य रूपग्यात्रोपवृत्तम् ॥  
 अतंकारणयोश्चिष्टं निवृत्तापयि ननु नाम् ॥ २३७ ॥  
 चन्द्रमाश्च्यमाभूष स्पृष्ट्या मत्तदनिर्हाराम् ।

वीर्योत्कर्षस्तुतिर्निन्दैचास्मिन् भावनिवृत्तये ।  
 कन्यायाः कल्पते भोगान् निर्विविक्षोर्निरन्तरान् ॥ २७० ॥  
 अपलो निर्दयध्वास्तौ जनः किं तेन मे सखि ।  
 आगःप्रमाज्जिनायैव चाटघो येन शिक्षिताः ॥ २७१ ॥  
 दोषाभासो गुणः कोपि दर्शितध्वाद्दुकारिता ।  
 मानं सखिजनोद्दिष्टं कर्तुं रागादशक्तया ॥ २७२ ॥

॥ इति लेशचक्रम् ॥

उद्दिष्टानां पदार्थानामनूद्देशो यथाक्रमम् ।  
 यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि ॥ २७३ ॥  
 ध्रुवं ते चोरिता तन्वि स्मितेक्षणमुखद्युतिः ।  
 स्नातुमम्भःप्रविष्टायाः कुमुदोत्पलपङ्कजैः ॥ २७४ ॥

॥ इति क्रमः ॥

प्रेयः प्रियतराख्यानं रसयद् रसपेशलम् ।  
 तेजस्वि रुढाहंकारं युक्तोत्कर्षं च तत् प्रथम् ॥ २७५ ॥  
 अथ या मम गोविन्द जाता त्वयि गृहागते ।  
 कालेनैषा भवेत् प्रीतिस्तथैवागमनात् पुनः ॥ २७६ ॥  
 इत्याह युक्तं विदुरो नान्यतस्तादृशी घृतिः ।  
 भक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ॥ २७७ ॥  
 सोमः सूर्यो मरुद्भूमिर्व्योम होतानलो जलम् ।  
 इति रूपाण्यतिक्रम्य त्वां द्रष्टुं देव के वयम् ॥ २७८ ॥  
 इति साक्षात्कृते देवे राशो यद्वातचर्मणः ।  
 प्रीतिप्रकाशनं तच्च प्रेय इत्यवगम्यताम् ॥ २७९ ॥  
 मृतेति प्रेत्य संगन्तुं यया, मे मरणं मतम् ।  
 सैषाघ्नन्ती मया लब्धा कथमत्रैव जन्मनि ॥ २८० ॥  
 प्राक् प्रीतिर्दिशिता सेयं रतिः शृङ्गारतां गता ।  
 रूपघाद्दुल्ययोगेन तादिदं रसयद्द्वयः ॥ २८१ ॥  
 निगृह्य केशेष्याहृष्टा कृष्णा येनाग्रतो मम ।  
 सौर्यं ह्यःशासनः पापो लब्धः किं जीवति क्षणम् ॥ २८२ ॥  
 इत्याहृष्टा परां कोटिं प्रोद्यो रीद्रात्मतां गतः ।  
 भीमस्य पश्यतः शत्रुमित्येतद्रसयद्द्वयः ॥ २८३ ॥  
 अजित्या सार्णवामूर्ध्वामनिष्टा विधिधैर्मलैः ।  
 अद्वया चार्धमधिभ्यो मधेयं पार्थिवः कथम् ॥ २८४ ॥

इत्युग्राहः प्रहृष्टात्मा तिष्ठन् परिरसात्मना ।  
 रसयत्ये गिरामानां स्वमर्षवितुमीश्वरः ॥ २८५ ॥  
 यस्याः कुमुन्दाद्यापि कोमलाङ्गवा यजाकरी ।  
 साधिदोवे कथं देवि हुताशनपर्णी जिताम् ॥ २८६ ॥  
 इति कामप्यमुद्रितमन्त्रकारतया स्मृतम् ।  
 तथापरेषु र्थान्गमहाभ्याङ्गमुतभयानकाः ॥ २८७ ॥  
 पार्यं पार्यं गयारीजं शोणितं पाणितं पुष्टैः ।  
 कौण्ठिकाः सह नृमन्त्रिण कपन्धैरन्त्रमूपधैः ॥ २८८ ॥  
 इदमम्लानमानाया लज्जं स्तगतये तथ ।  
 छापनामुत्तरार्येण नयं नगपद्मं शशि ॥ २८९ ॥  
 बन्धुकानि प्रफालानि पुष्पं हास्यदिभ्युपगम् ।  
 शागाद्य मन्दिराप्येषां स्थिं नन्दनशागिनाम् ॥ २९० ॥  
 इदं मयाऽन्तः कुलिशो धाराम्निहितानलम् ।  
 स्मरणं यस्य क्षित्यग्नीगर्भंरा तस्य कल्पते ॥ २९१ ॥  
 याच्यस्याप्राम्यनायोनिर्माधुषं दार्ढीतो रसः ।  
 इह त्यष्टरगायत्ता रसयत्ता रमृगा गिराम् ॥ २९२ ॥  
 अपकर्ताहमस्मीति हृदि ते मा स्म सृष्टयम् ।  
 विमुग्धेषु न मे गद्गः प्रहर्तुं जानु पाश्र्छति ॥ २९३ ॥  
 इति मुक्तः परो युष्ते निकन्दो दर्पशालिना ।  
 पुंसा केनापि तन्त्रेणमूर्जस्वीत्येषमादिकम् ॥ २९४ ॥

॥ इत्यूर्जस्थि ॥

अर्थमिष्टमनाख्याय साक्षात् तस्यैष सिद्धये ।  
 यत् प्रकाशन्तराग्यानं पर्यायोक्तं तद्विष्यते ॥ २९५ ॥  
 यदात्मसौ परमृतः सहकारस्य मञ्जरीम् ।  
 तमहं पारयिष्यामि युवाभ्यां स्वैरमास्यताम् ॥ २९६ ॥  
 संगमय्य सर्वां मृना सकेते तद्गतोत्सवम् ।  
 नियतं वितुमिच्छन्त्या कयाच्यपखृतं ततः ॥ २९७ ॥

॥ इति पर्यायोक्तम् ॥

किञ्चिदात्ममाणस्य कार्यं क्षेय्यदात् पुनः ।  
 तस्साधनसमापत्तिर्या तदाहुः समाहितम् ॥ २९८ ॥  
 मानमस्या निराकर्तुं पादयोर्मे नमस्थतः ।

उपकाराय दिष्टधैतदुदीर्णं घनगर्जितम् ॥ २९९ ॥

॥ इति समाहितम् ॥

आशयस्य विभूतेर्या यन्महत्त्वमनुत्तमम् ।  
 उदात्तं नाम तत् प्राहुरलंकारं मनीषिणः ॥ ३०० ॥  
 गुरोः शासनमत्येतुं न शशाक स राघवः ।  
 यो रावणशिरश्छेदकार्यभारेष्वविकलयः ॥ ३०१ ॥  
 रत्नभित्तिषु संकान्तैः प्रतिविम्बशतैर्वृतः ।  
 हातो लङ्केश्वरः शृङ्गदाञ्जनेयेन तत्त्वतः ॥ ३०२ ॥  
 पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम् ।  
 सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ ३०३ ॥  
 अपहनुतिरपहनुत्य किञ्चिदन्यार्थदर्शनम् ।  
 न पञ्चेषुः स्मरस्तस्य सहस्रं पत्रिणामिति ॥ ३०४ ॥  
 चन्द्रनं चन्द्रिका मन्दो गन्धवाहश्च दक्षिणः ।  
 क्षेपमग्निमयी सृष्टिः शीता किल परान् प्रति ॥ ३०५ ॥  
 शैशिर्यमभ्युपेत्यैव परेष्व्वात्मनि कामिना ।  
 शौण्यप्रदर्शनात् तस्य सैषा विषयनिहनुतिः ॥ ३०६ ॥  
 अमृतस्यन्दिकिरणश्चन्द्रमा नामतो मतः ।  
 अन्य एवायमर्थात्मा विपनिष्यन्दिर्दाधितिः ॥ ३०७ ॥  
 इति चन्द्रत्वमेवेन्दोर्निर्वर्त्यार्थान्तरात्मता ।  
 उक्ता स्मरार्तेनेत्येषा स्वरूपापहनुतिर्मता ॥ ३०८ ॥  
 उपमापहनुतिः पूर्वमुपमास्वेच दर्शिता ।  
 इत्यपहनुतिभेदानां लक्ष्यो लक्ष्येषु विस्तरः ॥ ३०९ ॥

॥ इत्यपहनुतिः ॥

निष्ठमिष्टमनेकार्थमेकरूपान्वितं यत्रः ।  
 तदभिन्नपदं भिन्नपदप्रायमिति टिप्पणा ॥ ३१० ॥  
 वसासुदयमारुहः कान्तिमान् रक्तमण्डलः ।  
 राजा हरति लोकस्य इदं मृदुमि करैः ॥ ३११ ॥  
 दोषाकरणेन संवत्स्रश्चप्रपद्यतिना ।  
 राक्षा प्ररोधे मामित्यमप्रियं किं न घाघते ॥ ३१२ ॥  
 उपमारूपकाश्लेषव्यतिरफादिगोचराः ।  
 प्रागेव दर्शिताः श्लेषा नृदयेन्ते केचनोपरैः ॥ ३१३ ॥

अयमेव क्रमोन्येषां भेदानामपि कल्पते ॥ ३२९ ॥

॥ इति विशेषोक्तिचक्रम् ॥

विषक्षितगुणोत्कृष्टैर्यत् समीकृत्य कस्यचित् ।  
कीर्तनं स्तुतिनिन्दार्थं सा मता तुल्ययोगिता ॥ ३३० ॥

यमः कुबेरो घरण सहस्राक्षो भवानपि ।  
विभ्रत्यनन्यविषयां लोकपाल इति श्रुतिम् ॥ ३३१ ॥  
संगतानि मृगाक्षीणां तडिद्विलासितानि च ।  
क्षणद्वयं न तिष्ठन्ति घनारब्धान्यपि स्वयम् ॥ ३३२ ॥

॥ इति तुल्ययोगिता ॥

विरुद्धानां पदार्थानां यत्र संसर्गदर्शनम् ।  
विशेषदर्शनायेव स विरोधः स्मृतो यथा ॥ ३३३ ॥  
कृजितं राजहंसानां धर्षते मदमञ्जुलम् ।  
शीयते च मयूराणां स्तमुत्क्रान्तसौष्ठवम् ॥ ३३४ ॥  
प्रावृषेण्यैर्जलधैरैरम्बरं बुर्दिनायते ।  
रागेण पुनराक्रान्तं जायते जगतां मनः ॥ ३३५ ॥  
तनुमध्यं पृथुधोणि रक्तौष्ठमसितेक्षणम् ।  
नतनाभि घणुः स्त्रीणां कं न हन्त्युन्नतस्तनम् ॥ ३३६ ॥  
मृणालबाहु रम्भोरु पद्मोत्पलमुग्गेक्षणम् ।  
अपि ते रूपमस्माकं तन्वि तापाय कल्पते ॥ ३३७ ॥  
उद्यानमागतोद्धृताश्चूनचम्पकरेणव ।  
उद्ध्वयन्ति पान्थानामस्पृशन्तोपि लोचने ॥ ३३८ ॥  
कृष्णार्जुनानुरक्तापि दृष्टिः कर्णावलम्बिनी ।  
याति विभ्रसनीयत्वं कस्य ते कलभापिणी ॥ ३३९ ॥  
इत्यनेकप्रकारोयमलकारः प्रतीयते ।

॥ इति विरोधचक्रम् ॥

अप्रस्तुतप्रशंसा स्यादप्रक्रान्तेषु या स्तुतिः ॥ ३४० ॥  
सुखं जीवन्ति हरिणाः पनेष्वपरसेपिनः ।  
अरीरयन्सुलभैर्जलदर्भाद्दुरादिभिः ॥ ३४१ ॥  
स्वेपमप्रस्तुतंवाप मृगवृत्तिः प्रशस्यते ।  
राजानुवर्तनफलेशनिविण्णेन मनस्यिना ॥ ३४२ ॥

॥ इत्यप्रस्तुतप्रशंसा ॥

यदि निन्दाभिश्च स्तौति व्याजस्तुतिरसौ स्मृता ।  
 दोषाभासा गुणा एव लभन्ते यत्र संनिधिम् ॥ ३४३ ॥  
 तापसेनापि रामेण जितेयं भूतधारिणी ।  
 त्वया राक्षापि सेवेयं जिता मा भून्मदस्तव ॥ ३४४ ॥  
 पुंसः पुराणादाच्छिद्य श्रीस्त्यया परिभुज्यते ।  
 राजन्निश्चाकुवशस्य किमिदं तव युज्यते ॥ ३४५ ॥  
 भुजङ्गभोगसंसक्ता कलत्रं तव मेदिनी ।  
 अहंकारः परां कोटिमारोहति कुतस्तव ॥ ३४६ ॥  
 इति श्लेषानुविद्धानामन्येषां चोपलक्ष्यताम् ।  
 व्याजस्तुतिप्रकाराणामपर्यन्तः प्रविस्तरः ॥ ३४७ ॥

॥ इति व्याजस्तुतिः ॥

अर्थान्तरप्रवृत्तेन किञ्चित् तत्सदृशं फलम् ।  
 सदसद्वा निदर्शयेत् यदि तत् स्यान्निदर्शनम् ॥ ३४८ ॥  
 उदयधेव सविता पद्मेष्वर्पयति श्रियम् ।  
 विभावयितुमृद्धीनां फलं सुहृदनुग्रहम् ॥ ३४९ ॥  
 याति चन्द्रांशुभिः स्पृष्टा ध्वान्तराजी पराभगम् ।  
 सद्यो राजविरुद्धानां सूचयन्ती दुरन्तताम् ॥ ३५० ॥

॥ इति निदर्शनम् ॥

सहोक्तिः सहभावस्य कथनं गुणकर्मणाम् ।  
 अर्थानां यो विनिमयः परिवृत्तिस्तु सा यथा ॥ ३५१ ॥  
 सह दीर्घा मम श्वासैरिमाः संप्रति रात्रयः ।  
 पाण्डुराश्च ममैवाङ्गैः सह ताश्चन्द्रभूषणाः ॥ ३५२ ॥  
 वर्धते सह पान्थानां मूर्च्छया चूतमञ्जरी ।  
 पतन्ति च समं तेषामसुभिर्मलयानिलाः ॥ ३५३ ॥  
 कोकिलालापसुभगाः सुगन्धिवनवापवः ।  
 यान्ति सार्धं जनानन्दैर्वृद्धिं सुरभिवासरः ॥ ३५४ ॥  
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॥ इति सहोक्तिः ॥

क्रियते परिवृत्तेष्व किञ्चिद्वृत्तिरूपणम् ॥ ३५५ ॥  
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 चिरार्जितं हृतं तेषां यशः कुमुदपाण्डुरम् ॥ ३५६ ॥  
 ॥ इति परिवृत्तिः ॥

आशीर्नामाभिलाषिते वस्तुन्याशंसनं यथा ।  
पातु वः परमं ज्योतिरवाडमनसगोचरम् ॥ ३५७ ॥

॥ इत्याशीः ॥

अनन्ययससंदेहाखुपमास्त्रेव दर्शितौ ।  
उपमारूपकं चापि रूपकैश्चेव दर्शितम् ॥ ३५८ ॥  
उत्प्रेक्षाभेद एवासावुत्प्रेक्षावयवोपि च ।  
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बद्धाङ्गिभावावस्थानं सर्वेषां समकक्षता ।  
इत्यलंकारसंसृष्टेर्लक्षणीया द्वयी गतिः ॥ ३६० ॥  
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कोशदण्डसमप्राणां किमेषामस्ति हृत्करम् ॥ ३६१ ॥  
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असत्पुरुषसेवेव द्यष्टिर्निष्फलतां गता ॥ ३६२ ॥ )  
श्लेषः सर्वास्तु पुष्पाति प्रायो वक्रोक्तिषु श्रियम् ।  
भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाढ्यम् ॥ ३६३ ॥  
॥ इति संसृष्टिः ॥

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पररूपरोपकारित्वं सर्वेषां वस्तुपर्वणाम् ।  
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भाषायत्तमिदं सर्वमिति तद्भाषिकं विदुः ॥ ३६६ ॥  
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व्यार्वाणितमिदं चेष्टमलंकारतयैव नः ॥ ३६७ ॥  
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धात्वामर्तात्य विषयं परिचर्तमाना-  
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## काव्यादर्शे तृतीयः परिच्छेदः

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 यमकं तच्च पादानामादिमध्यान्तगोचरम् ॥ १ ॥  
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 सुकरा दुष्कराश्चैव दृश्यन्ते तत्र केचन ॥ ३ ॥  
 मानेन मानेन सखि प्रणयोभूत् प्रिये जने ।  
 यण्डिता कण्ठमाश्लिष्य तमेव कुरु सत्रपम् ॥ ४ ॥  
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 अवस्था नालमारोद्धुमहूनामहूनाशिनी ॥ १२ ॥  
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 विशदा विशदामससारसे सारसे जले ।  
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विनायकेन भवता घृत्तोपचितवाहुना ।  
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संख्याता नाम संख्यानं यत्र व्यामोहकारणम् ।  
 अन्यथा भासते यत्र वाक्यार्थः सा प्रकल्पिता ॥ १०१ ॥  
 सा नामान्तरिता यस्यां नाम्नि नानार्थकल्पना ।  
 निभृता निभृतान्यार्था तुल्यधर्मस्पृशा गिरा ॥ १०२ ॥  
 समानशब्दोपन्यस्तशब्दपर्यायसाधिता ।  
 समूहा नाम या साक्षाद्निर्दिष्टार्थापि मूढये ॥ १०३ ॥  
 योगमालात्मिका नाम या स्यात् सा परिहारिका ।  
 एकच्छन्नाश्रितं व्यक्त्यस्यामाश्रयगोपनम् ॥ १०४ ॥  
 सा भवेदुभयच्छन्नायस्यामुभयगोपनम् ।  
 संकीर्णा नाम सा यस्यां नानालक्षणसंकरः ॥ १०५ ॥  
 पताः षोडश निर्दिष्टाः पूर्वोचार्यैः प्रहेलिकाः ।  
 दुष्टप्रहेलिकाश्चान्यास्तैरधीताश्चतुर्दश ॥ १०६ ॥  
 दोषानपरिसख्येयान् मन्यमाना वयं पुनः ।  
 साध्वीरेवाभिधास्यामस्ता बुष्टा यास्त्वलक्षणाः ॥ १०७ ॥  
 न मया गोरसाभिर्द्धं चेतः कस्मात् प्रकुप्यसि ।  
 अस्थानरुदितैरेभिरलमालोहितेक्षणे ॥ १०८ ॥  
 कुञ्जामासेवमानस्य यथा ते घर्षते रतिः ।  
 नैवं निर्दिशतो नारीरमरस्त्रीविडम्बिनीः ॥ १०९ ॥  
 दण्डे चुम्बति पद्मिन्या हसः कर्कशकण्ठके ।  
 मुखं बल्लुरधं कुर्यस्तुण्डेनोङ्गानि घट्टयन् ॥ ११० ॥  
 रातयः कनि काले ते स्फातयः स्फार्हवल्गवः ।  
 चन्द्रे साक्षाद्गन्त्यत्र चायवो मम सारिणः ॥ १११ ॥  
 अत्रोद्याने मया दृष्टा वहरी पञ्चपल्लवा ।  
 पल्लवे पल्लवे ताम्रा यस्यां कुसुममञ्जरी ॥ ११२ ॥  
 सुराः सुरालये स्वैरं भ्रमन्ति दशनार्चिषा ।  
 मज्जन्त इव मत्तास्ते सौरे सरसि संप्रति ॥ ११३ ॥  
 नासिक्वमध्या परितश्चतुर्वर्णधिभूषिता ।  
 अस्ति काचित् पुरी यस्यामष्टयर्णाह्वया नृपाः ॥ ११४ ॥  
 गिरा स्खलन्त्या नम्रेण शिरसा दीनया हृशा ।  
 तिष्ठन्तमपि सोत्कम्पं हृद्धे मां नानुकम्पसे ॥ ११५ ॥  
 आदौ राजेत्यर्धाराक्षि पार्थिवः कोऽपि गीयते ।  
 सनातनश्च नैयासौ राजा नापि सनातनः ॥ ११६ ॥

हृतद्रव्यं नरं त्यक्त्वा धनवन्तं व्रजन्ति काः ।  
 नानामङ्गिसमाकृष्टलोका वेद्या न दुर्धराः ॥ ११७ ॥  
 जितप्रकृष्टकेशाख्यो यस्तवाभूमिसाङ्गयः ।  
 'स मामद्य प्रभूतोत्कं करोति कलभापिणि ॥ ११८ ॥  
 शयनीये परावृत्य शयितौ कामिनौ कुधाः ।  
 तथैव शयितौ रागात् स्वैरं मुखमलुम्बताम् ॥ ११९ ॥  
 विजितात्मभवद्वेयिगुरुपादहतो जनः ।  
 हिमापदानिप्रधैर्व्याप्तं व्योमाभिनन्दति ॥ १२० ॥  
 न स्पृशत्यायुधं जातु न स्त्रीणां स्तनमण्डलम् ।  
 अमनुष्यस्य कस्यापि हस्तोऽयं न किलाफलः ॥ १२१ ॥  
 केन कः सह संभूय सर्वकार्येषु संनिधिम् ।  
 लब्ध्वा भोजनकाले तु यदि दृष्टो निरस्यते ॥ १२२ ॥  
 सहया सगजा सेना सभटेयं न चेज्जिता ।  
 'अमात्रिकोऽयं मूढः स्यादक्षरञ्च नः श्रुतः ॥ १२३ ॥  
 सा नामान्तरितामिथा वञ्चितारूपयोगिनी ।  
 एवमेवेतरासामप्युन्नेयः संकरक्रमः ॥ १२४ ॥  
 [ \* इति प्रहेलिकामार्गो दुष्करात्मापि दर्शितः ।  
 विद्वत्प्रयोगतो ज्ञेया मार्गाः प्रश्नोत्तरादयः ॥ ]

॥ इति प्रहेलिकाचक्रम् ॥

[ \* विशदद्युद्धिरनेन सुवर्त्मना  
 सुकर दुष्करमार्गमवैति हि ।  
 न हि तदन्यनयेपि कृतश्चमः  
 'प्रभुरिमं नयमेतुमिदं विना ॥ ]

इति शब्दालंकाराः ॥

[ \* काव्ये दोषा गुणाश्चैव विज्ञातव्या विचक्षणैः ।  
 'दोषा विपक्षये तत्र गुणा' । संपक्षये यथा ॥  
 अपार्थं व्यर्थमेकार्थं असंशयमप्रक्रमम् ।  
 'शब्दहीनं यतिमूर्धं मिश्रवृत्तं विसंधिकम् ॥ १२५ ॥

\* एते श्लोकाः कचनाधिकाः पठ्यन्ते, तथा तृतीय परिच्छेदे शब्दालंकारैः परिसमाप्य दोषविवेचनात्मको ग्रन्थाशः चतुर्थपरिच्छेदत्वेनोद्दिश्यते ।

देशकालकलालोकन्यायागमविरोधि च ।  
 इति दोषा दशैवैते वर्ज्याः काव्येषु सूरिभिः ॥ १२६ ॥  
 प्रतिज्ञाहेतुदृष्टान्तहानिर्दोषो न वेत्यसौ ।  
 विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥ १२७ ॥  
 समुदायार्थशून्यं यत् तदपार्थमितीष्यते ।  
 उन्मत्तमत्तवालानामुक्तेरन्यत्र दुष्यति ॥ १२८ ॥  
 समुद्रः पीयते देवैरहमस्मि जरातुरः ।  
 अमी गर्जन्ति जीमूता हरैरैरावणः प्रियः ॥ १२९ ॥  
 इदमस्वस्थचित्तानामभिधानमनिन्दितम् ।  
 इतरत्र कविः को वा प्रयुञ्जीतैवमादिकम् ॥ १३० ॥  
 एकवाक्ये प्रबन्धे वा पुर्वापरपराहतम् ।  
 विरुद्धार्थतया व्यर्थमिति दोषेषु पठ्यते ॥ १३१ ॥  
 जहि शत्रुबलं कृत्स्नं जय विश्वंभरामिमाम् ।  
 न च ते कोऽपि विद्वेष्टा सर्वभूतानुकम्पिनः ॥ १३२ ॥  
 अस्ति काचिद्वस्था सा साभिपङ्गस्य चेतसः ।  
 यस्यां भवेदभिमता विरुद्धार्थापि भारती ॥ १३३ ॥  
 परदाराभिलापो मे कथमार्यस्य युज्यते ।  
 पिबामि तरलं तस्याः कदा नु व्रशनच्छदम् ॥ १३४ ॥  
 अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते ।  
 अर्थतः शब्दतो वापि तदेकार्थं मतं यथा । १३५ ॥  
 उत्कामुन्मनयन्त्येते बालां तदलकत्वियः ।  
 अम्भोधरास्तडित्वन्तो गम्भीराः स्तनयित्स्वः ॥ १३६ ॥  
 अनुकम्पाद्यतिशयो यदि कश्चिद्विष्यते ।  
 न दोषः पुनरुक्तोऽपि प्रयुतेयमलंक्रिया ॥ १३७ ॥  
 हन्यते सा धरारोहा स्मरेणाकाण्डवैरिणा ।  
 हन्यते चारुसर्वाङ्गी हन्यते मञ्जुभाषिणी ॥ १३८ ॥  
 निर्णयार्थं प्रयुक्तानि संशयं जनयन्ति चेत् ।  
 वचांसि दोष एवासी ससंशय इति स्मृतः ॥ १३९ ॥  
 मनोरथप्रियालोकरसलोलक्षणे सति ।  
 आराद्वृत्तिरसौ माता न क्षमा द्रष्टुमोदयम् ॥ १४० ॥  
 ईदृशं संशयायैव यदि जातु प्रयुज्यते ।  
 स्यादलंकार एवासी न दोषस्तत्र तद्यथा ॥ १४१ ॥

पद्याभ्यनङ्गजातङ्कलङ्घितां,तामनिन्दिताम् ।  
 कालेनैव कठोरेण।ग्रस्तां किं नस्त्वदाशया ॥ १४२ ॥  
 कामार्ता घर्मतसा वेत्यनिश्चयकरं वचः ।  
 युवानमाकुलीकर्तुमिति दृत्याह नर्मणा ॥ १४३ ॥  
 उद्देशानुगुणोऽर्थानामनुदेशो न चेत् कृतः ।  
 अपक्रमाभिधानं तं दोषमाचक्षते बुधाः ॥ १४४ ॥  
 स्थितिनिर्माणसंहारहेतवो जगताममी ।  
 शंभुनारायणाम्भोजयोनमः पालयन्तु वः ॥ १४५ ॥  
 यत्नः संबन्धविज्ञानहेतुक्रोऽपि कृतो यदि ।  
 क्रमलङ्घनमप्याहुः सूरयो नैव दूषणम् ॥ १४६ ॥  
 घन्धुत्यागस्तनुत्यागो देशत्याग इति त्रिषु ।  
 आद्यन्ताघायतक्लेशौ मध्यमः क्षणिकज्वरः ॥ १४७ ॥  
 शब्दहीनमनालक्ष्यलक्ष्यलक्षणपद्धतिः ।  
 पदप्रयोगोऽशिष्टेष्टः शिष्टेष्टस्तु न दुष्यति ॥ १४८ ॥  
 अचते भवते वाहुर्महीमर्णवशश्वरीम् ।  
 महाराजभ्रजिज्ञासा नास्तीत्यासां गिरां रसः ॥ १४९ ॥  
 वक्षिणाद्रेरुपसरन् मार्गुतभृतपादपान् ।  
 कुर्वते ललिताधृतप्रवालाङ्कुरशोभिनः ॥ १५० ॥  
 इत्यादि शास्त्रमहारम्यदर्शनालसचेतसाम् ।  
 अपभाषणवद्भाति न च सौभाग्यमुज्जति ॥ १५१ ॥  
 श्लोकेषु नियतस्थानं पदच्छेदं यति विदुः ।  
 तदपेते यतिघ्नष्टं श्रयणोक्तेजनं यथा ॥ १५२ ॥  
 स्त्रीणां सर्गातविधिमपमादित्यघंश्यो नरेन्द्रः  
 पद्यत्यङ्गिष्टरसमिह शिष्टैरमेत्यादि दुष्टम् ।  
 कार्याकार्याण्ययमविकलान्यागमेनैव पश्यन्  
 घदयामुर्ची घटति नृप इत्यस्ति चैव प्रयोगः ॥ १५३ ॥  
 लुप्ते पदान्ते णिष्टस्य पदत्वं निश्चितं यथा ।  
 तथा सधिविकारागतं पदमेवेति घर्ष्यते ॥ १५४ ॥  
 तथापि कटु वर्णानां कययो न प्रयुज्यते ।  
 ध्यजिनी तस्य रात्रः केतुदस्तजलदेव्यदः ॥ १५५ ॥  
 वर्णानां न्यूनताधिक्ये गुरुलप्ययथास्थितिः ।  
 तत्र तन्निष्पत्तं स्यादेव दोषः सुनिन्दितः ॥ १५६ ॥

एन्दुपादाः शिशिराः स्पृशन्तीत्यूनवर्षता ।

सहकारस्य किसलयान्याद्राणीत्यधिकाक्षरम् ॥ १५७ ॥

कामेन वाणा निशाता विमुक्ता

मृगोक्षणास्वित्ययथागुरुत्वम् ।

मदनस्य वाणा निशिताः पतन्ति

वामेक्षणास्वित्ययथालघुत्वम् ॥ १५८ ॥

न साहितां चिवक्षामीत्यसंधानं पदेषु यत् ।

तद्विसंथीति निर्दिष्टं न प्रगृह्यादिहेतुकम् ॥ १५९ ॥

मन्दानिलेन चलता अङ्गनागण्डमण्डले ।

लुप्तमुद्ग्रेदि धर्माभ्यो नभस्यस्मद्वपुष्यपि ॥ १६० ॥

[ \* आधिव्याधिपरीताय अद्य श्वो वा विनाशिने ।

को हि नाम शरीराय धर्मापेतं समाचरेत् ॥ ]

मानेष्ये इह शीर्येते स्त्रीणां हिमक्रतौ प्रिये ।

आसु रात्रिष्यति प्राक्षैराम्नातं व्यस्तमौदशम् ॥ १६१ ॥

देशोऽद्विवनराप्तादिः कालो रात्रिदिवर्तवः ।

नृत्यगीतप्रभृतयः कलाः कामार्थसध्याः ॥ १६२ ॥

चराचराणां भूतानां प्रवृत्तिलोकसंज्ञिता ।

हेतुविद्यात्मको न्यायः सस्मृतिः धृतिरागमः ॥ १६३ ॥

तेषुतेष्वयथारूढं यदि किञ्चित् प्रवर्तते ।

कथेः प्रमादाद्देशादिविरोधीत्येतदुच्यते ॥ १६४ ॥

कपूर्वपादपामर्शसुरभिर्मलयानिलः ।

कलिङ्गधनसंभूता मृगप्राया मतङ्गजा ॥ १६५ ॥

चोलाः कालागुरुश्यामकावेरीतीरभूमयः ।

इति देशविरोधिन्या वाचः प्रस्थानमीदृशम् ॥ १६६ ॥

पद्मिनी नक्तमुञ्जिद्रा स्फुटत्याह्नि कुमुदती ।

मधुसूक्तानिचुलो निदाघो मेघदुर्दिनः ॥ १६७ ॥

अभ्यर्हसगिरो वर्षाः शरदो मत्तयर्हिणः ।

हेमन्तो निर्मलादित्यः शिशिरः श्लाघ्यचन्दनः ॥ १६८ ॥

इति कालाविरोधस्य दार्ढ्यता नातिरीड्यता ।

मार्गः कलाविरोधस्य मनागुद्दिश्यते यथा ॥ १६९ ॥

वीरशृङ्गारयोर्भावौ स्थायिनौ क्रोधविस्मयौ ।  
 पूर्णसप्तस्वरः सोऽयं भिन्नमार्गः प्रवर्तते ॥ १७० ॥  
 इत्थं कलाचतुःषष्टिविरोधः साधु नीयताम् ।  
 तस्याः कलापरिच्छेदे रूपमाविर्भविष्यति ॥ १७१ ॥  
 आधृतकेसरो हस्ती तीक्ष्णशृङ्गस्तुरंगमः ।  
 गुदसारोऽयमेरण्डो निःसारः गदिरद्रुमः ॥ १७२ ॥  
 इति लौकिक एवायं विरोधः सर्वगर्हितः ।  
 विरोधो हेतुविद्यासु न्यायाख्यासु निदर्शयते ॥ १७३ ॥  
 सत्यमेवाह सुगतः संस्कारानविनश्वरान् ।  
 तथाहि सा चकोराक्षी स्थितैवाद्यापि मे हृदि ॥ १७४ ॥  
 कापिलैरसदुद्भूतिः स्थान एयोपवर्णते ।  
 असतामेव दृश्यन्ते यस्मादस्माभिरुद्भवाः ॥ १७५ ॥  
 गतिन्यायविरोधस्य सैषा सर्वत्र दृश्यते ।  
 अधागमविरोधस्य प्रस्थानमुपदिश्यते ॥ १७६ ॥  
 अनाहिताग्नेयोऽप्येते जातपुत्रा वितन्वते ।  
 विप्रा वैश्वानरीमिष्टिमङ्गिष्ठाचारभूषणाः ॥ १७७ ॥  
 असावनुपनीतोऽपि वेदानधिजगे गुरोः ।  
 स्वभावशुद्धः स्फटिको न संस्कारमपेक्षते ॥ १७८ ॥  
 विरोधः सकलोऽप्येव कदाचित् कविकौशलात् ।  
 उत्क्रम्य क्षोपगणनां गुणवीर्यां विगाहते ॥ १७९ ॥  
 तस्य रागः प्रभावेन तदुद्यानानि जग्निरे ।  
 धार्द्रांशुकप्रवालानामास्पदं सुरशासिनाम् ॥ १८० ॥  
 रागां विनाशपिशुनश्चचार परमाहृतः ।  
 धुन्वन् कदम्बरजसा सह समच्छदोद्गमान् ॥ १८१ ॥  
 दौलाभिप्रेरणप्रस्तचभूजनमुपोद्गतम् ॥  
 कामिनां लयधैपम्यं गेयं रागमवर्धयत् ॥ १८२ ॥  
 पेन्दवादर्चिषः कामी शिशिरं हृद्यवाहनम् ।  
 अथलाधिरहङ्गैश्चविह्वलो गणयत्ययम् ॥ १८३ ॥  
 प्रमेयोऽप्यप्रमेयोऽसि सकलोऽप्यसि निष्कलः ।  
 परस्वमप्यनेकाऽसि नमस्ते विश्वमृतये ॥ १८४ ॥  
 पञ्चानां पाण्डुपुत्राणां पत्नी पाञ्चालपुत्रिका ।  
 सर्तानामप्रणीद्यासीद्देषो हि विधिरीदृशः ॥ १८५ ॥

शब्दार्थालंक्रियाश्चिन्नमार्गाः सुकरदुष्कराः ।

गुणा दोषाश्च काव्यानामिह संक्षिप्य दर्शिताः ॥ १८६ ॥

व्युत्पन्नबुद्धिरमुना विधिदर्शितेन

मार्गेण दोषगुणयोर्वेशचर्तिनीभिः ।

द्याग्भिः कृताभिसरणो मदिरेक्षणाभि-

र्धन्यो युवेव रमते लभते च कीर्तिम् ॥ १८७ ॥

॥ इत्याचार्यदण्डिनः कृतौ काव्यादर्शे शब्दालंकार-दोष-  
विभागो नाम तृतीयः परिच्छेदः ॥

॥ समाप्तथायं ग्रन्थः ॥

४५६

THE  
KAVYĀDARŚA OF DAṆḌIN  
LITERAL 'ENGLISH' TRANSLATION.

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*N.B.*—In the translation extra words are enclosed within square brackets; explanations and references are inserted in ordinary (curved) brackets; while in the case of paronomastic words the secondary sense is inserted in angular brackets directly after the primary sense. In Parichchheda iii in particular, various kinds of underlinings introduced are intended to explain the precise nature of the word embellishments illustrated, for which purpose the original Sanskrit stanza had to be transcribed entire in Roman characters and then its translation inserted within brackets.



# THE KĀVYĀDARŚA OF DANDIN

## PARICHĪHHEDA I

May the all-white Sarasvatī—the Hṛnsī midst the group of the mouth lotuses of the four faced [God]—find for long delight in my manasa (mind) 1

We have condensed earlier treatises have studied [literary] usages, and, to the best of our ability, are [now] commencing a treatment of Poetry 2

All the dealings of men in this world are in every way rendered possible by virtue of languages alone, be they amongst those formulated in rules by the Sages or be they otherwise 3

This entire triad of worlds would have become blind-darkness if the light named Word had not been shining all through the Samsāra 4

The reflecting object [in the form] of the glory of the kings of yore imaged within the mirror [in the form] of literature—though the kings be themselves absent—itsself does not, mark ye perish 5

Word well used is declared by the wise to be the wish milking cow, the same ill used, however, declares the user's bovine nature 6

Hence not even a slight blemish should by any means be overlooked in poetry. A body, albeit beautiful, can become loathsome [even] by one spot of leprosy 7

How can a man ignorant of the Science distinguish between excellences and blemishes? Has [ever] a blind man the power to comprehend distinctions in colours? 8

Hence it is that the Sages, with a view to secure people's proficiency in letters, have laid down, in the case of compositions of diverse styles the methods for their making 9

They have shown what constitutes the body and what the embellishments of Poetry. The 'body' consists of a series of words calculated to aptly convey a desired meaning 10

This [body] is adequately divided into just three sorts: Metrical, Prose, and Mixed. The 'metrical' consists of four feet, and this [again] falls into two classes: Vṛitta and Jāti. 11

The detailed treatment of it (the metrical body) is set forth in Metrical Compendium, and the knowledge of it is [as] a ship for persons wishing to dive into the deep ocean of Poetry. 12

There exists that detailed classification of Poetry into Muktaka, Kulaka, Kosa and Samghāta, but it is not mentioned here, as it is included within Sarga-bandha (or Composition in Cantos). 13

Composition in Cantos is a long poem (Mahākāvya) and its definition is being given [now]. Its opening is a benediction, a salutation, or a naming of the principal theme. 14

It springs from a historical incident or is otherwise based upon some fact, it turns upon the fruition of the fourfold ends and its hero is clever and noble. 15

By descriptions of cities, oceans, mountains, seasons, and risings of the moon or the sun, through sportings in garden or water, and festivities of drinking and love, 16

Through sentiments-of-love in separation and through marriages, by descriptions of the birth and rise of Princes, and likewise through state counsel, embassy, advance, battle, and the hero's triumph. 17

Embellished, not too condensed, and pervaded all through with poetic sentiments and emotions, with cantos none too lengthy and having agreeable metres and well formed joints, 18

And in each case with an ending in a different metre furnished.—such a poem possessing good figures of speech

wins the people's heart and endures longer than [even] a Kalpa. 19

A poem, although defective in certain of these aspects, is not to be condemned, provided the excellence in respect of things contained in it wins the approval of the experts. 20

Having first set forth the hero with [all] his excellences, through him to secure the defeat of his enemies: this is a mode natural-and-pleasing 21

While, having [first] delineated the family, the manliness, the learning, and so forth even of the enemy, to assert, through his triumph over him, the pre-eminence of the hero, is what is approved by us 22

A succession of words not amenable to division into metrical feet is called Prose Chronicle and Tale are its two varieties Of these Chronicle, we are told,— 23

Is what is narrated by the Hero himself exclusively: the other by the Hero as well as by any other person The showing forth of one's own merits is not here, in view of his being a recorder of events that have actually occurred, a blemish. 24

This restriction, however, is not observed, in as much as there [in Ākhyāyikā] also other persons can narrate. That another person narrates or he himself does it—what kind of a ground for distinction is this? 25

If [the metres] Vaktra and Aparavaktra and the having of the title Uchchhvāsa [for a sub-division] are to be the differentiating mark of an Ākhyāyikā, occasionally even in Kathās— 26

Why, as in the case of Āryā and other metres, should there not be scope for Vaktra and Aparavaktra? Lambha and other [titles for sub-divisions] are observed [in Kathās] as a distinguishing characteristic: let 'Uchchhvāsa be one of them: what matters? 27

Hence, Kathā and Ākhyāyikā constitute just one species denoted by two names. Herein also are comprised the remaining species of Narration. 28

The abduction of a maiden battle, deception, some body's rise in fortune and such other topics are common to it (Ākhyayika) no less than to Compositions in Cantos they do not form its differentiating characteristics 29

Any peculiar mark that the poet might affect according to his fancy [in a Katha, etc.] he could without impropriety affect in other compositions. For accomplished persons, in the attainment of their desired ends, can there be any occasion that may not [just as well] serve as an opening? 30

Mixed compositions are the drama, etc. Details about these [should be followed] in other works. There exists likewise a composition partly prose and partly verse known as Champu 31

All this literature, from another point of view, the authorities declare as being fourfold Sanskrit Prakrit, Apabhramśa and Mixed 32

The Sanskrit is indeed the speech divine, it has been expounded by great Sages. Manifold is the gradation of the Prakrit as being Tadbhava (derived) Tatsama (analogous) and Desī (provincial) 33

The speech current in the Mahārāshtra is known as the best Prakrit, in it are composed [poems like] the Setu-bandha,—that ocean of the gems of good sayings 34

Sauraseni and Gaudī and Lāṭī, as also any other language of the same kind, is in common usage denoted by [the simple term] 'Prākṛit' 35

The languages of Ābhīras (cowherds) and others are known as Apabhramśa in poetic compositions in a scientific treatise however, every [language] other than Sanskrit is declared to be Apabhramśa (a debased form) 36

In Sanskrit are Sargabandha and similar compositions, in Prākṛit are Skandhaka and the like. Ośara and others are in Apabhramśa, while the dramas etc. use a mixed language 37

As to a Katha it is composed in all languages as also in Sanskrit The Brihatkatha is said to be in the language of ghosts, and contains miraculous incidents 38

Lasya (dancing), Chhalita (pantomime), Sampā (instrumental music) and such other [elements] are meant for the eye The rest on the contrary are exclusively for the ear Here also a twofold division has been made out 39

Manifold is the style of composition with minute mutual differences Of these [styles] the Vaidarbha and the Gaudiya as being clearly different [from each other], will now be described 40

Cohesion (1 43), Lucidity (1 45) Evenness (1 47) Sweetness (1 51), Tenderness (1 69) Explicitness of meaning (1 73), Pregnancy[-of-expression] (1 76) Floridity (1 80), Grace (1 85), and Transference (1 93), 41

These ten qualities are considered as the soul of the Vaidarbha style, the opposites of these are usually to be noticed in the Gauda style 42

Cohesive is what does not involve Looseness Loose is what consists mainly of faintly aspirated syllables, as for instance—'Malatī mala lolālī kalīla (a garland of Malatī[-flowers] laden with longing bees)' 43

In view of alliteration this has been permitted by the Gaudas, by the Vaidarbhas, [however,] because it secures compactness of [syllabic] binding, [expressions] like 'Malatī-dama langhitam bhramarāṁ (a wreath of Malatī invaded by bees)' 44

Having Lucidity is that which conveys a sense that is well-known 'Indor indīvara dyuti lakshma lakshmin tanoti (the spot on the Moon shining like a blue lotus augments her charm)' is [for instance] an expression conveying the sense without any effort 45

Because it exhibits command over grammar the Gaudas prefer even what is not very conventional, for instance, 'Anatyarjunābjanmasadriksbānko valakshaguh (the white rayed [Moon] having a spot resembling a water-born [lotus] not-very-white i.e. blue)' 46

Even is what is not uneven† as regards syllabic-structures. These structures are soft, harsh, and temperate, springing from the grouping together of soft, harsh and mixed syllables. 47

[An instance of soft structure is—] 'Kokīlalapa-vachalo mām aiti Malayānīlāḥ (garrulous by reason of the cuckoo's notes the Malaya wind approaches me), [that of harsh structure is—] 'Uchchhalachchhīkarachchhachchhanīrḥarambhahkanokshīṭāḥ (being surcharged with drops of very pure water from rills with their spouting sprays)' 48

[An instance of temperate structure is—] 'Chāndana-pranayodgandhīr mando Malayamarutāḥ (the soft Malaya breeze with its spreading fragrance due to friendship with sandal trees)', [an instance of uneven structure is—] 'Spardhate ruddhamaddhairyo varāramānanānīlāḥ (having upset my courage [the wind] vies with the breath from the mouths of excellent damsels)' 49

[The last is an instance of unevenness in one line; but the preceding four lines as a whole constitute a larger example of unevenness.] regardless of this unevenness and with an eye to pompousness in diction and in figures, the poetic style of the Easterners has attained a large volume. 50

Sweet is what has Sentiment, [for] in words no less than in things Sentiment exists. [Sentiment] whereby the learned are delighted like unto the honey-loving [bees] by honey. 51

Within any given group of audibles (śruti) one experiences a similarity [in sound], a juxtaposition of words exhibiting that kind of similarity and securing [a specific kind of] alliteration gives rise to Sentiment. 52

[For instance—] 'Eṣha rājā yadā lakṣmīm prāptavan brāhmaṇapriyadā tadā prabhūrīti dharmasya loke sminnut saṁbhavat || (When this king to whom the brahmins are dear attained sovereignty, from that time on, in this world, there has been a jubilant day for Religion) 53

† I read *bandheshvarishamam* following the Jessalmir Ms

The Gaudas do not pay any regard to such [sound-similarity], for they love alliteration (Anuprasa), the Vaidarbhas usually prefer this even to alliteration 54

Anuprasa is a repetition of syllables, in metrical feet as well as in words, provided there is a contiguity sufficient to awaken latent impressions from earlier cognitions 55

[An Anuprasa in metrical feet is illustrated in—] 'Chandre sarannisottamse kundastabaka vibhrame | Indranilanibham lakshma sandadhatyalinah sriyam || (Upon the moon, the crest adornment of the autumnal night and exhibiting the grace of a bunch of kunda-flowers, the spot that looks like sapphire wears the charm of a bee)' 56

[An Anuprasa in words is illustrated in—] 'Charu chandramasam bhuru bimbam pasyatadambare' Manmano manmathakrantam nirdayam hantum udyatam || (Look, O timid one, at this beautiful lunar orb in the sky, up-risen to strike ruthlessly at my mind [already] invaded by Cupid)' 57

It is Anuprasa of this sort with the [similar] audibles not too much removed [from each other] that is approved, and not as in—'Ramamukhambhojasadrisas chandramah (the moon appears like the lotus in the form of the damsel's face)' 58

[Consider the case—] 'Smarah kharah khalah kantah kayah kopascha nah krisah | (Cruel is Cupid and the lover a villain, our body as well as anger has grown feeble)', [or] 'Chyuto mano'dhiko rago moho jato'savo gatah || (my pride is gone and my love is greater, I faint my life is leaving me) 59

[Compositions] like these lead to a roughness of syllabic-structure and to looseness, hence such an Anuprasa the Southerners do not cultivate, 60

The same repetition having for its object a group [of syllables] is known as Yamala (Chime), that, however, is not so exclusively conducive to Sweetness and will hence be dealt with later (iii 1-77) 61

Granted that each and every figure imbues the sense with Sentiment; nevertheless it is the absence of coarseness that for the major part bears this brunt. 62

'O girl, how is it that while I long for thee thou dost not long for me?'—the nature of the sense here conveyed is coarse and tends rather † to lack-of-Sentiment. 63

'No doubt this low-born Cupid, O fair-eyed one, is ruthless unto me; but, happily, he is free from malice for you!'—here the sense, not being coarse, gives rise to the Sentiment 64

There does exist a coarseness even in word It [springs] from the utterance of what is not polite, as for instance, a word beginning with 'ya' in the description of the joys of love. 65

Through the expressive power of words when taken in conjunction, and further through the [secondary] sense conveyed by a sentence [as a whole], there results vulgarity causing an unpleasant cognition; as an instance [of the former]—'Yā bhavatah priyā (she who is dear unto you < she who is dear unto the man with sexual propensity >)' 66

[An instance of the latter is—] 'Kharam prahritya visrāntah purusho viryavān (having struck [the demon] Khara < lustily > the heroic personage [Rāma] < the virile youth > is taking his rest)'. [Compositions] like these are not commended in both the Styles. 67

[Expressions] like 'bhagini (sister)', 'bhagavati (honoured lady)', etc are universally permitted Thus far [has been exhibited] the [two-fold] division of Sweetness; now Tenderness will be described. 68

Now Tender is thought to be that which for the most part has no harsh letters; while the fault of a looseness in structure has been [already, i. 43] exhibited in a composition with all soft [vocables] 69

[Consider for instance—] 'Mandalikritya barhāni kanthair madhura-gītibhiḥ † Kalāpinah pranrityanti kāle

† I read *vaira-vyāyava*, following the *Jessalmir Ms*



Jimutamālini || (Spreading their plumage in a circle these feathery-peacocks with their throats full of sweet songs are dancing in [this] season that gathers clouds)'. 70

Here the sense is by no means exalted, nor is there any striking figure. It is only through Tenderness that this [stanza] gains a place upon the lips of the good people. 71

Under the idea that it secures Grandeur others very often produce compositions although very difficult to pronounce, for example—'Nyakshena pakshaḥ kshapitaḥ kshatriyānām kshanāt (Parasurāma in an instant destroyed the troop of kshatriyas)'. 72

Explicitness of meaning consists in the meaning requiring nothing [extraneous] to be brought over [for completion], for example—'Harī [incarnated as Boar] uplifted the earth from the ocean reddened by the blood of serpents'. 73

'The earth was by the Great Boar uplifted from the reddened ocean—if so much alone had been expressed the 'blood of serpents' would have to be [extraneously] brought over. 74

Such a [composition] is not much esteemed in both the Styles, for, the sense is not easily understood if the law of [the expressive power of] words is transcended. 75

When upon the recitation of a [composition] a certain eminent charm is experienced, that [composition] is styled 'Pregnant in expression'. This [charm] lends excellence to poetic style. 76

[For example—]'The forlorn look of the mendicants fell upon Your face [but] once and thereafter Your Majesty, it had not in that same condition to look upon another's face. 77

In this statement of liberality the eminence is very well perceived. In this very manner, by the application of a similar standard, other instances should be followed out. 78

Some consider [a composition] with becoming epithets as being Pregnant in meaning, for example, [a composition making use of epithets like] 'sportive lotus', 'pleasure pore', 'golden bracelet' etc 79

Floridity consists in a superabundance of compounds This is the soul of Prose Even in Poetry, for the non-Southerners, this is their sole resort 80

That is of manifold varieties in accordance with the profusion or sparseness of heavy or of light syllables or with [an equal] mixture of them, and can be illustrated in Chronicles, etc 81

[For example—] 'Astamastakaparyastasamastārkāmsuvarṇstarā | Pīnastānasthātātām rakamravastreva vārūnī || (Clad in the drapery of all the beams of the Sun scattered on the summit of the Setting mountain, the Western direction [looks] like a dame with a beautiful reddish garment covering her expansive bosom) 82

In this way even in poetry the Easterners cultivate Floridity in expressions The others however prefer Floridity of expressions when it is charming and not confusing For example— 83

'Payodbarataṭotsangalagnasamdhyaṭapāmsukā | Kasya kāmāturam cheto varūnī na karishyati || (With her garment in the form of the evening rays clinging to the sloping ridge of < the bosom in the form of > the clouds whose mind cannot < the damsel in the form of > the Western direction make love afflicted?)' 84

Graceful is what is agreeable to the whole world because [being striking withal] it does not transcend ordinary possibilities It is met with in friendly inquiries and also in descriptions 85

[For example—] 'Those alone are verily houses which a great ascetic like you thus honours by the purifying dust of his feet - 86

[Or—] 'O thou of faultless limbs, unto these thy breasts as they are expanding there is no room adequate between thy two creeper-like hands 87

[ In these two examples ] the matter is quite within the limits of possibility and is embellished by being expressed in a telling fashion. It is considered graceful by every one who is content to keep within the normal run of things. 88

When a matter is sought to be described by an excessive superimposition, as transcending the ordinary, thereby it is the connoisseurs who are much pleased and not the others. For example— 89

'Like a Sanctuary of Gods this our house from to day onwards is to be honoured in as much as its sin has been entirely washed off by the falling of the dust from your feet' 90

[ Or— ] 'Small has been the Aërial space created by the Creator, quite unmindful of this so extensive an expansion of your breasts that was to be!' 91

This has been styled 'exaggerated statement' It is made too much of by the Gaudas. The mode earlier illustrated is the essence of the other style. 92

When, keeping within the limits of mundane possibilities, the nature of a thing is neatly transferred to another thing distinct from it that is known as Transference. For example— 93

'The night lotuses close in while the day lotuses open up. Here by reason of the superimposition of the action of the eyes [ upon the lotuses ] words expressive [ of that action ] have been predicated [ of the lotuses ]' 94

Spitting belching vomiting and such other words, only when appearing under a secondary sense are very pleasing, elsewhere they fall within the limits of vulgarity. 95

[ For example— ] 'The lotuses having drunk the sparks of fire emitted by solar rays seem once again to vomit them through their mouths that eject reddish pollen.' 96

This is agreeable disagreeable however is an expression like—'the young lady is sitting. A simultaneous

superimposition of many qualities is [likewise] declared  
[to constitute the same guna] For example— 97

'The rows of clouds thundering, [like moaning women  
enceintes,] overpowered by the heavy weight of the foetus  
<in the form of water> are here lying upon the lap of the  
<friend in the form of the> mountain table land' 98

Here, lying upon the lap of the friend, moaning,  
heaviness, fatigue—these manifold characteristics of the  
enceintes are exhibited [by transference] 99

This quality that is called Transference is indeed the  
all-in-all of poetry, all poets whatsoever, without excep-  
tion follow its guidance 100

Thus these two Styles are differentiated by a descrip-  
tion of the nature of each [Subsidiary] divisions of them  
as existing in the individual poets it is not possible to  
describe 101

Great is the difference in the sweetness of sugar cane,  
of milk, and of molasses, and yet it is not possible to have  
it described even by the Goddess-of Learning 102

An inborn genius, learning quite free from defects, and  
no slight application these constitute the [one] cause of  
this excellence in poetry. 103

Even though there be not that extraordinary genius  
which depends upon the [specific] nature of the earlier  
latent impressions yet Speech, cultivated with study and  
effort, certainly grants her own rare favour 104

Therefore, verily, it behoves those seeking fame to put  
away sloth and persistently cultivate Speech For, even  
though the poetic power be meagre, yet people who have  
made the effort are able to hold their own in assemblies of  
the wise 105

Thus ends the First Chapter entitled Differences of  
Style of the Kāvya-darsa or Mirror of Poetry, the work  
of Ācharya Dandin

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## PARICHCHHEDA II

The attributes that lend elegance to poetry they call Embellishments. They are yet being formulated, who can [possibly] describe them in their entirety? 1

But the principle underlying the formulation has been indicated by earlier Teachers. This our endeavour aims at giving the same once more in a revised form. 2

Some Embellishments have been already described before [1 52, 55 61] while distinguishing the [two] Styles other Embellishments common [to both] will [now] be exhibited. 3

Nature description (11 8), Simile (11 14) Metaphor (11 66), Illuminator (11 97) and Repetition (11 116) Interdiction (11 120) Corroboration (11 169), Out-matching (11 180) Cause searching (11 199),

Inclusion [Inclusive Assertion] (11 205) Transcending [Hyperbole] (11 214) and Poetic Conception (11 221), Cause (11 23), The Subtle (11 260) The Slender (11 265), Relative Order (11 273) The Joyous (11 275) The Impassioned (11 275, 281) The Vigorous (11 275 294) Periphrasis (11 295) Facilitation (11 298) 5

The Exalted (11 300) Concealment (11 304), Paronymasia (11 310) Effectuation through Hinderance (11 323) Equal-Pairing (11 330), Contradiction (11 333) Vicarious Praise (11 340) Disguised Eulogy (11 343), Illustration (11 348), 6

Conjoint Description (11 351) Barter (11 351), Benediction (11 357) Commixture (11 359), and Sustained-Intuition (11 364), These are the Embellishments of Language exhibited by ancient Sages. 7

Making bodily manifest the [real] nature of things in varying situations the first of these Embellishments is called 'Nature-Description' or 'Class Portrayal'. For example— 8

With their beaks reddish and curved their feathers green and tender, with their throats exhibiting the tricolour line here are these parrots with their sweet talk' 9

[Or—] 'With his throat thrilling with sweet cooing and his eyes rolling about this pigeon, full of lust, has covered up and is kissing his mate' 10

[Or—] 'Causing the hair on the body to stand on end, affording bliss unto the mind, and making the eyes close this is my Beloved's touch gaining upon me' 11

[Or, again—] 'Black at the throat and holding a skull in his hand the moon-crowned and bull bannered [God Śiva] with his softly reddish matted hair became visible' 12

Such is Nature description as referring [respectively] to a class, an action, a quality and an individual substance. It is this very [description] that rules supreme in scientific treatises, and in poetry too the same is in requisition. 13

When in some sort or other a likeness is experienced as springing up [between two things] that is called Simile. It will now be exhibited in all its details 14

'The palm of your hands, O pretty maiden is red like a water lily'—This is Simile with [specified] Quality in as much as the common quality is directly exhibited here 15

'Thy face is like a red lotus, thy eyes like two blue lotuses'—This is Simile [direct] between Things seeing that the [common] quality is merely to be inferred 16

'Like your face this lotus has become blooming'—This is understood as Reversed Simile because the established order [of things] is here controverted 17

'The lotus is like thy face, thy face is like the lotus'—This one is Mutual Simile as it shows forth mutual excellence 18

'Thy face is to be likened to the lotus alone to nothing else whatsoever'—This in as much as it negatives semblance with another thing is Restrictive Simile 19

Lotus for its part imitates thy face if another there be of the same sort let it do likewise—This is Unrestricted Simile 20

A Cumulative Simile also their is of the following type—'not in splendour alone but in the action of delighting also thy face imitates the Moon'. 21

'In thee alone is thy face to be seen, while the Moon is seen in the sky: this much is the only difference, no other'—This is a Transcendent Simile 22

'Let not the Moon boast, thinking—in me alone is the splendour of her face, since it does exist even in the lotus'—This is Fancied Simile. 23

'If there were to be a kind of a lotus with upraised eye-brows and with eyes rolling in it, that might be admitted to wear the beauty of thy face'—This is called Hypothetical Simile. 24

'Fancying thy face, O slender-bodied one, to be the Moon, in my yearning for thy face, I am running even after the Moon!'—This is considered Simile of Illusion. 25

'Is it a lotus with bees rolling inside?—Is it thy face with tremulous eyes?—thus does my heart waver'—This one is Simile with a Doubt. 26

'In a lotus that the Moon can overpower, there cannot be a splendour that puts the Moon to shame: hence this is only thy face'—This is Determinative Simile. 27

'Out-rivaling, the cold-rayed [Moon], full of splendour and possessing a fragrant breath, thy face is like a lotus <that hates the Moon, that smells fragrantly, and wherein the Goddess-of-Wealth resides>'—This is declared to be Paronomastic Simile. 28

Because it can be expressed in words having identical forms a Simile is called a Simile of Agreement; for example—'This row of gardens looking beautiful by reason of forests of Sāla trees is like a girl <beaming with her face and flowing hair>.' 29

'A lotus is full of pollen [or dust]; the Moon is subject to waning [or consumption]. Thy face, though similar to them, towers proudly above them'—This is declared to be Condemnatory Simile 30

'Lotus is the place-of origin of even God Brahma-deva, the Moon is held by God Śambhu upon his head, and these [two] are like thy face'—This is called Laudatory Simile 31

'My mind desires to declare that thy face is like the Moon that may be a merit or a blemish'—This is known as Simile with Suppressed Judgment 32

'The hundred-petaled [lotus] the autumnal Moon and thy face this triad is mutually opposed'—This is considered Simile of Opposition 33

'There does not at all exist any power in the cold < dull > and spotted Moon to roar against (or rival) the face'—This is no other than Inhibitive Simile 34

Thy face is marked with the eyes of deer the Moon is marked by the deer itself, and yet the Moon is merely thy equal and does not surpass thee'—This is Cajoling Simile 35

This is not a lotus but the face itself, these are not two bees but the eyes —This, because the point of similarity is quite evident, is no other than a Simile based upon a Statement of Fact 36

'Having transcended the equality with the Moon and with the lotus, thy face has become like unto itself alone —This is [called] an Absolute Simile 37

'Thy face shines like the essence of the splendour of all lotuses as if gathered together in a place'—This is known as Abnormal Simile 38

'That harsh speech should issue from this mouth is as though poison should issue from the Moon or fire from sardal —This is Simile of Impossibility 39

Thy touch is cool like sandal water, like Moon beam, like Moon stone, and such other things'—This, as bringing out the excess [of the quality] is called Multiplex Simile 40

'As if chiselled out of the lunar orb, as if extracted from lotus interior is, O slender bodied one, thy face — This is Modificatory Simile 41



'Valour has lent thee charm as light does unto the Sun, as the Sun does unto the day, as day does unto the sky'—  
This is the sequence for a Stringed Simile 42

If the sense of a whole sentence is compared with just the sense of another sentence, that is Sentence Simile, which is twofold according as the word [of comparison] *iva* (like) is one or not-one. 43

[For example—] 'Thy face with its tremulous eyes and exhibiting the brilliance of the teeth shines as does a lotus with hovering bees and with filaments appearing into view' 44

[Or, again—] 'Of the slender bodied one, as of the lotus creeper—the face, like the lotus—I, like the honey-loving [bee], repeatedly drank and then desisted' 45

Having made an assertion about a thing, the putting forth of another thing alike [to it] in qualities—as leading to a recognition of similarity between them—is Simile based upon a Correspondence of Types For example— 46

'Amongst kings that are being born not even one like thee as yet exists indeed for the Parijata a second [similar] tree does not at all exist' 47

Having equalised a lower [thing] with a higher in the matter of [performing] identical function, when an assertion is made, that is declared as Simile of Analogous Pairing For example— 48

'The destroyer of Puloma is awake for the protection of Heaven, thou for that of the Earth By him the demons are killed, by thee arrogant kings' 49

'By thy splendour the Moon, by effulgence the Sun, by courage the Ocean thou, O king, dost imitate'—This is considered Simile with a Reason 50

Neither difference in gender and number nor inferiority and superiority, at which the learned people are not pained, is enough to constitute a blemish in a Simile 51

[For example—] 'Like a woman he walks this eunuch' 'this woman talks like a man', 'he is dear unto  
3 [Kāvyaśarā, Trans]

me like my life-breaths', 'learning was acquired like wealth' 52

[Or again—] 'Like you, O Lord of the Earth, does the Lord of Gods shine', 'the king is well able to stand on an equality with the Sun in lustre' 53

Examples like these do not at all lack charm. But in certain composition persons with a taste for literature feel pain. For example— 54

'Like a Hañsī is the Moon white', 'the sky like lakes is spotless', 'the warrior is, like a dog, attached to his master'; 'the fire fly shines like the Sun' 55

Such a thing is avoided by the wise the reason whereof can well be imagined [\* by the learned themselves with a view to ascertain the good and bad points {in a Simile}] 56

The words *iva* (like), *iva* (as), *vā* (in like manner) *yathā* (according as), together with *samāna* (similar), *nibha* (alike), *sannibha* (looking like), *tulya* (equal), *sankūśa* (similar looking), *ni/āśa* (appearing like), *pralāśa* (shining alike), *pratirūpa[ka]* (of corresponding form), 57

*Pratipaśha* (rival), *pratidiandin* (matching with) *pratyānika* (opposed to), *virodhin* (adverse to), *sadrīk* (akin) *sadrīśa* (accordant), *samūdin* (cognate) *sajātīya* (kindred), *anuvādin* (attuned to), 58

*Pratibimba* (reflection), *pratichchanda* (image), *sarūpa* (conforming to), *sama* (same), *sammīta* (coterminus), *salakshana* (of like character), *sadrīkshūbha* (of like appearance), *sapaśha* (mated with), *upamīta* (compared with), *upama* (comparable with), 59

[Taddhitas such as] *lalpa* (about), *deśīya* (bordering with) and *deśya* (on the border land of), as also *prakhyā* (going by the name of) and *pratīnīdi* (representative), the words *savarna* (of like type) and *tulita* (weighing evenly with) as also [all] words expressing the sense 'not defective', 60

The Adjectival Compound as seen in examples like *śasānkavadanū* (the moon-faced [lady]); he rivals, conquers, hates, bears malice towards, decries; 61

He runs down, disdains, torments, censures; mocks, makes peace with, rails at, is jealous of, envies; 62

He robs his beauty, he takes away his splendour; he disputes with him, he mounts the balance with him; 63

He walks in his foot-steps, he enters into his region; he follows him, possesses his characteristic, repudiates him; 64

And he copies him:—these are words indicative of similarity [\* in a Simile, here enumerated to help the intellect of the poets.] 65

#### END OF SIMILE

Simile itself with the difference [between the standard and object of comparison] concealed is called Metaphor. For example, 'arm-creeper', 'hand-lotus', 'foot-foliage'. 66

[Or,] "Thy fingers were the leaves, the rays [issuing] from [thy] nails the flowers, and the arms the creepers: thou wast the Vernal Beauty [herself] vividly moving before our eyes". 67

This [latter] is what is called Metaphor out of Compound; the former was Metaphor in a Compound. "The face-moon's smile is moon-light" is a Metaphor both in and out of Compound 68

"With the red fingers for a row of petals and the nail-rays for filaments, your foot-lotus is placed by kings on their head". 69

In as much as, having superimposed upon fingers etc. the nature of petals etc., and upon foot the nature of a lotus, this last is placed in a becoming position (i. e. the head), this is called a Total Metaphor. 70

[Consider the example] "For no cause whatsoever, O wrathful lady, with the throbbing lower-lip for the foliage thy face is exhibiting blossoms in the form of drops of perspiration that glitter like pearls". 71

Here, having transformed the drops of perspiration into blossom and the lower-lip into foliage, the face has not been transformed into anything else; hence this is Metaphor of the Constituent parts [alone]. 72

"With the dancing eye-brow, trickling drops of perspiration, and reddened eyes this face-lotus exhibits a state of intoxication". 73

Without transforming the constituent parts of the face, the face alone was here changed into a lotus; hence this is Metaphor of the Constituted-whole [alone]. 74

"Lured by the face with its cheeks reddened by intoxication and having red lotuses in the form of eyes, this person here has been suffused with < love in the form of > red colour". 75

This is Metaphor of a Single Constituent-part; in the same way there is a Metaphor of two or more Constituent-parts, in regard to which their compatibility, or its absence causes [further] subdivisions. 76

"Bright with the flower of laughter and with bees in the form of tremulous eyes is this face". Here by reason of the companionship of bees with flowers the Metaphor is Compatible. 77

"Endowed with a soft smile for moon-light and mild eyes for lotuses is this face".—Here owing to the incompatibility of the lotus with moon-light the Metaphor is what is called Incompatible. 78

By the transformation of the constituted-whole and by having recourse to a transformation and non-transformation of the constituent-parts there results a beautiful Metaphor known as Uneyen. For example— 79

"With thy face-moon with the cheeks reddened by intoxication, and with creepers in the form of its eye-brows made to dance, the God-of-Love is capable of reducing the three worlds". 80

[In the example] "Triumphant is Hari's foot, the banner of joyous festivity of the Gods no longer in dread of the Demons, having the water of Jahnu's Daughter streaming from its top for its banner-cloth."— 81

Since the form of the banner as completed by the adjective [ *śirolagnaJahnukanyājalāmsukah* ] is as such assigned unto the foot, this is Adjective-metaphor. 82

[Take the example] "It does not close the [day-]lotuses, neither does it traverse the sky: your face-moon is able only to take away my life". 83

The non-performance of the functions of the moon and the performance of the function of some one else is here exhibited; hence this Metaphor is called Contrary. 84

"In profundity thou art the ocean, in gravity thou art the mountain; and by reason of the granting of the peoples' desire thou art the Wish-yielding-tree". 85

Here through motives beginning with 'profundity' [the king] is made an ocean, a mountain, and the Wish-yielding-tree; so this is Motivated-metaphor. 86

"Worthy of being relished by royal hañsas < in the form of great kings > and having a fragrance that is to be longed for by bees < in the form of lovers >—such is this thy face-lotus, O friend".—This is Paronomastic Metaphor. 87

That pair of Metaphors] in which between the subordinate and the principal there is seen to be accordant and discordant natures is accepted as Comparison-Metaphor and Contrast-Metaphor. For examples [in order]—88

"This face-lotus rendered slightly-reddish by intoxication vies with the moon suffused with [the reddish] tinge at rising". 89

[And] "The moon is drunk by the Gods even though it is not-full; by me, however, thy face-moon which has ever a full orb". 90

"Unto thy face-moon that thus torments another, O beautiful one, the character of moon is not accordant".—This is Negatived Metaphor. 91

"Even thy face-moon, O wrathful one, pitilessly burns me,—assuredly by my own failing luck".—This is Solacing Metaphor. 92

“On this stage in the form of the face lotus the dancing maid in the form of thy eyebrow creeper is performing a playful dance —This is an excellent Duplicated Metaphor 93

“This is not a face • this is a lotus These are bees, not eyes These [again] are filaments themselves they are not the splendours of thy teeth” 94

Having in this manner negated the nature of face etc., since [the same] is described by the nature of lotus etc., this is the Metaphor of Negated reality wherein the excellence of the qualities [of the face] is made to shine out 95

There is no end to distinctions in Metaphor as well as Simile, hence merely an outline has been indicated What is untold should by the talented be inferred 96

#### END OF METAPHOR

If [an expression] standing in one place and denoting either genus or activity or quality or individual can [syntactically] serve a number of sentences, that is called Illuminator For examples [in order]— 97

“The courteous <southern> wind removes the withered leaf of creepers, the same also accomplishes the breaking of the anger of delicate ladies’ 98

“[Thy] elephants are roaming in the gardens on the shores of the four oceans, as also thy glories of the colour of kunda [flowers] in the bowers of the Chakravāla mountain’ 99

“The quarters are darkened by the clusters of clouds belonging to the rainy-season, as also the fields by delicate rows of fresh grass 100

[And] ‘By Viṣṇu as he planted his footsteps the glories of the demons were driven away one knows nowhere, and from one knows not where were fetched back the fortunes of the gods’ 101

The Illuminators [above] illustrated are Initial, *simil* larly we will exhibit a few belonging to middle and final sentences They are as follows— 102

"[They] dance at the foot of the Nichulā [tree] and sing the peacocks do, and fix upon the watery-clouds an eye welling with tears of joy" 103

'A soft wind [becomes] repugnant, and the moon becomes fire while the fall [on the body] of sandal ointment [becomes] a rill of weapon in the case of travellers (staying away from home)" 104

"Water outpouring from a watery cloud, the troop of domestic peacocks and the quivering strap of lightning [constitute] the force of the God of flowery bow" 105

[And] "By thee a blue lotus upon the ear, by cupid an arrow on the bow, and by me likewise my heart on death the three have been thus simultaneously placed" 106

"The bright fortnight leads to the growth of the white rayed [moon], the latter to that of the five arrowed God, he to that of the passion of youths and that to the glory of sensual enjoyment" 107

Even in this [variety of] Initial Illuminator a string of sentences has been used each depending upon its predecessor, so this is considered a Stringed Illuminator 108

"The clouds, with their <sup>in</sup> 'sprays' <sup>in</sup> wafted by the wind, augment the violence of Cupid, but diminish that of heat" 109

Here with the word 'violence' and with the word 'cloud' two opposite actions are brought together, so this is Illuminator of Contraries 110

"It robs the quarters of their expanse, it captures the host of fiery-orbs [stars], and it to day takes away my life—this cluster of rainy-clouds" 111

Since here one and the same function of the cluster of clouds, through being expressed in more than one word, is made an object of [syntactical] illumination, therefore this is Illuminator of Self same Object 112

"The clouds, <sup>fi</sup> sable hued like the Tamala and accompanied by accordant winds, wander aloft in the sky, as do also on earth these maddened elephants < all, excluded

ing agreeable rutting odour > and [sable-hued like the Tamāla]". 113

Here there is a syntactical relation with 'wandering' of both 'clouds' as well as 'elephants' having self-same characteristics; so this is Paronomastic Illuminator. 114

In this very manner the remaining species in Illuminator should be followed out by the learned 115

#### END OF ILLUMINATOR

The repetition of the sense alone, the word alone, or of both in the very place of an Illuminator is considered as [giving rise to] three figures. For examples [in order]—116

"The Kadambas are opening, the Kutaja sprouts are bursting forth, the Kandallis are expanding, and the Kaku-bhas are blossoming." 117

"The row of clouds causes the group of peacocks to stretch up their necks, and the fish-bannered [Cupid] to-day creates longing in the minds of youths". 118

[And,] "Having subdued all-earth Your Majesty is sporting here with harem-ladies; while the host of your enemies transplanted to heaven are sporting [there] with celestial-nymphs " 119

Interdiction is an expression of opposition, and is three-fold according to the three [divisions of] time; but, in view of the distinctions in the things interdicted, its varieties are infinite 120

"The God-of-love with five flowery arrows has conquered the universe': this is impossible: or rather, marvellous are the powers [inherent] in things". 121

Here the notion of the incompatibility of Cupid's victory which, by virtue of the reason [adduced], was already gaining [upon us] has been interdicted: such then is Interdiction-of-what-has-happened. 122

"Wherefore, O sweet-tongued one, dost thou place the blue-lotus on thy ear? Thinkest thou that thy corner-glance is incapable of discharging the function?" 123



This is Interdiction-of-what-is-happening as the lover obstructs gallantly a certain lady in the very act of placing a blue lotus on the ear. 124

"I declare the truth: You shall not, dear-lover, obtain a sight of me with your eye reddened by the lakshā-juice transferred in the act of kissing another woman". 125

This is Interdiction-of-what-will-happen since, even in advance, an excessively proud lady has interdicted [her lover] lest he might some time commit the fault. 126

"It is false, O slender-bodied one, this reported tenderness of your limbs: if they be tender in reality, why do they all of a sudden pain me?" 127

This is Interdiction of a Quality since the lover has here in this manner interdicted the tenderness of the body on the ground of an action contrary to it. 128

"That she is my [own] beloved—how is it possible to ascertain it? For, a mere quivering light is [all that is] seen and not any substratum for it". 129

This is Interdiction of the Thing-having-qualities as, while the quality in the shape of light is admitted, the Thing-having-qualities is here interdicted in the act of expressing its extremely marvellous beauty. 130

"Thy eyes are becoming red and thy leaf-like lower-lip is throbbing while thy brows are knitted; and yet there is no fear in me who am blameless". 131

This is Interdiction of the Cause since the principal cause of fear—his own fault—is here denied by the clever lover: 132

"Away is the dearest-lover, and here has come the advent of the clouds; the nichulas are seen in blossom and [yet] I am not dead: what can it mean?" 133

This is Interdiction of the Effect [in as much as] after having introduced the cause, the terrible advent of the clouds, its effect—death—is negated. 134

"Not for long will your departure cause me affliction; if you are going, go [by all means]: have no fear about anything here". 135

Here, even prefacing it by a permission, there is an interdiction of the lover's departure by [the lady] who thus suggests her death: this is styled Permissive Interdiction. 136

"There is much wealth to be obtained by thee and there is pleasure and safety in the way; nor is there any anxiety about my life: and yet, my dear, don't you go". 137

While negating the reasons disagreeing with the lover's departure [he] is obstructed [by the lady] through her very authority [over him]; such then is Authoritative Interdiction. 138

"Powerful is my hankering for life: feeble is my hankering for wealth: Go or stay, my dear, just as you please: I have merely reported my own condition". 139

This is Slighting Interdiction. Since the loving lady, obstructing the departure of the lover, has here used slighting words. 140

"Go, my dear, if you mean to go: may your ways be auspicious! May I also come to life again there where you would be gone!" 141

This is Benedictory Interdiction, since, by way of a benediction, [the lady], all the while suggesting her own condition, is hindering the departure of the lover. 142

"If indeed there is to be your departure, then accept some other lady: I am even to-day captured by Death that [always] waits for a loop-hole". 143

This is Ruthless Interdiction in as much as by the [lady], overwhelmed by love, is interdicted the departure of the lover through the use of ruthless words. 144

"If you are going do it quickly lest there would fall upon your ear cries issuing from the mouths of afflicted relatives and causing hinderance to your departure." 145

This is merely *Subservient Interdiction*, since here is opposed, by one fondly in love, the departure of the lover while as-it-were assisting it. 146

"Wishing to do what is dear to you I have been meaning, my dear, to say 'Go'; but 'Do not go' is what escapes from my mouth: what can I do?" 147

This is *Interdiction-with-an-Effort* as there is shown the futility of the effort made for an undesired object, because it produces contrary result. 148

"Unto my Affection that resents the winking of the eye-lash because it becomes a momentary hinderance to your sight, do thou announce thy departure: what it desires I desire" 149

This is *Dependent Interdiction* seeing that the lady, being a slave to her affection, obstructs the [lover's] departure by the indication of a third object [upon which she depends]. 150

"I shall, my lord, endure thy separation: [only] give me the pigment for invisibility, so that when I paint my eyes with it the God-of-Love—that tormentor—will not see me". 151

By putting forward an impracticable remedy for life there has been opposed here the departure of the husband; so they call this kind an *Interdiction-with-a-Remedy*. 152

"After all, Dearest, it has issued from thy mouth: the expression 'I am going;' now even though you be not going what have I to do with you whose love is so slight?" 153

This is *Wrathful Interdiction* since the departure commenced by the lover is opposed by the lady in passion, her mind being constrained by ebullient love. 154

["The simple lady, even at the mention of the lover's departure, fainted; anon, having recovered consciousness and seeing the lover, she asks—'why have you been away so long?'" ] 155

[\* Thus through the faint that came upon her at the time, the lady of tremulous eyes has interdicted the going of the beloved; such accordingly is Interdiction-with-Fainting]. 156

"It was neither smelt nor placed upon the ear by the ladies nor put into liquor: the blue lotus in the wells of the enemies just perished". 157

This is Interdiction with Compassion since, feeling compassion for the lotus as it were, its piteous condition has been set forth after denying the action suited to it. 158

"No wealth of any kind has been gathered, no learning whatsoever has been attained, and no sort of penance accumulated: gone is all life". 161†

This is Interdiction-with-Remorse, since after feeling remorse [for it] an aged man has made here a denial of wealth-gathering, etc. 162

"When there exists your face-moon, full of nectar, the hater < vanquisher > of lotuses and having soft stars < eye-balls >, what is the use of another moon?" 159

Thus has the real moon been interdicted by exhibiting qualities similar to it as residing in the secondary moon; hence of such sort is Paronomastic Interdiction. 160

"Is this an autumnal cloud or a group of hañsas? There is heard a noise similar to that of an anklet; so this is not a cloud". 163

This is Interdiction-after-a-Doubt, since the doubt is here removed by means of a quality easily to be found in hañsa and having no relation with the genus cloud. 164

"It is strange that your valour, although it has pervaded the universe, is not [yet] satisfied; or rather of the flaring fire when can one notice the satisfaction?" 165

This is Interdiction-by-Corroborator in as much as the wonder already gaining upon us has been restrained by the setting forth of a new fact analogous to it. 166

\* Interpolated stanza.

† The transposition of stanzas 161-162 is intentional.

"Thou art not, O lord of men, praised at any time to the effect that thou givest, since mendicants take away thy wealth thinking it to be just their own" 167

Interdiction of this and similar sort is declared to be Interdiction with-a-Reason In this very manner it is possible to make out other [distinct] species also 168

#### END OF INTERDICTION

That is to be understood as Corroboration where, having introduced a certain thing, there is the putting forth of another thing capable of corroborating it 169

Of universal application (1), the specifically limited (2), tinged by paronomasia (3), incompatible (4), doing what is discordant (5), of accordant disposition (6), accordant-and-discordant (7), and the reverse of it [discordant accordant] (8)— 170

These and other varieties of it are observed in literary-use A series of examples of them [in order] is given for making their nature manifest 171

"The exalted ones [that are] the eyes of the world—the sun and the moon—mark-you, cannot help setting who can transgress destiny?" 172

"These rain clouds are removing the heat from [the bodies of] men, verily the birth of the great is for putting down the miseries of others" 173

"The Malaya wind is causing delight unto the people, verily one endowed with civility < related to the south > becomes dear unto all" 174

"Although spotted, this moon delights the world, for a good brahman, although possessing defects, [nevertheless] brings luck to men" 175

"The noise of the bees, though issuing out from a throat sweetened by drinking honey, becomes bitter to the ear of lovers, such is [the nature of] sin [committed]" 176

"This bed of lotus leaves here is burning my body, verily it is in the fitness of things that one that [in yellow and reddish colour] resembles fire should have the nature of burning". 177

“Let the moon if he pleases afflict me why does the spring torment me? Verily, an action done by the wicked becomes improper [when done] by the sweet-smelling one” 178

“Even moon lotuses cause affliction, how much more the host of sun lotuses? for when the partisans of the moon are fierce the partisan of the sun will not be soft.” 179

#### END OF CORROBORATION

When, in the case of two things, their similarity has been expressed by words or suggested, if, between the same, a difference is stated [to exist], that is called Out matching 180

“With qualities such as courage <permanence>, beauty <saltishness>, and serenity <depth>, thou art a match for the ocean, the difference is only in thy body such as we see it” 181

This is One-sided Out-matching because through a quality belonging to one party there has been brought within the range of cognition a difference existing between both 182

“Incapable of transgressing the bounds and unfathomable are the ocean as well as Your Honour that one appears like black soot, you on the contrary have the brilliance of gold” 183

This is Double sided Out-matching in as much as the distinctive qualities of both [the parties]—blackness and yellowness—are here shown separately 184

“You and the ocean are both irresistible and possess great stamina <aquatic animals> and brilliance <the [sub marine] fire>, only in this much is there a distinction between you two he has a stupid disposition <water in him> while you are clever 185

This one, because of the nature of Paronomasia, might be regarded as Paronomastic [Out matching] the two [varieties] with Interdiction and Reason are also being shown— 186

"Although he has firm position and courage <permanence> and is the store of jewels, yet that dirty ocean does not at all attain equality with you". 187

"Although sustaining the entire earth with all the mountains and continents and oceans upon it, the Śesha, as possessing the sovereignty over snakes <as being the entertainer of sycophants> is inferior as compared with you". 188

What has been hitherto exemplified is Out-matching with the similarity Expressed-in-words; there is also one with the similarity Inferrible: that will presently be described. 189

"Thy face and the lotus: this is the difference between the two: the lotus springs up in water and thy face is [always] with thee". 190

"The eyes of the deer have no dancing eyebrows and are not through liquor tinged red; this thy pair of eyes however, is adorned with those qualities". 191

In the former is a statement of distinction alone: in this is the exhibition of additional [qualities] Accordant, Out-matching is again another kind, which is now exhibited— 192

"Thy face and the lotus are [both] blooming and possessed of fragrance; the lotus has bees hovering while thy face has rolling eyes". 193

"This moon is the crest of the sky: this hañsa is the ornament of the water; this sky is studded with stars: the water [is studded] with blooming lotuses". 194

In this [example], between sky and water the similarity in whiteness of which is being inferred, and between the moon and the hañsa the spotlessness of which is [already] inferred, a distinctness has been indicated. 195

In the earlier example (ii. 193) the similarity was expressed in words; in both examples (ii. 193 and ii. 194) what brings in the distinction—bees, eyes, etc.—is analogous; so there is [exhibited] the nature of Accordant Out-matching. 196

"Not to be dispelled by jewelled lamps, not to be removed by the sun's rays and obstructing the vision of youths is the darkness that springs from youth". 197

This is Out-matching in the same Genus, since this [youth-]darkness, agreeing with the genus darkness in obstructing the vision, is shown as distinct by other [characteristics]. 198

#### END OF OUT-MATCHING

Through negation of the well-known causes when some sort of a new cause, or naturalness, has to be presumed, that is Presumption. 199

[For examples—] "With the haṅgas intoxicated though not drunk, with the sky spotless though not wiped off, with water clear though not [artificially] purified, the world appeared delightful to the heart". 200

[And] "Thy eye, though not painted with collyrium, is black; thy brow is bent, though not knitted; and this thy lip, though not dye-coated, is red, O beautiful one". 201

The intoxicatedness etc. which may not be caused by drinking etc., and are either caused by another [cause] or are without cause, of them an assertion is here intended; so there is nothing Contradictory. 202

"The mouth is naturally full of fragrance, the body is through-no-artifice beautiful, the moon is a causeless enemy and Cupid a gratuitous destroyer of life". 203

Here by means of words 'naturally' etc. the cause is directly negated and [yet] the effect—fragrance etc.—is asserted; so this is Presumption. 204

#### END OF PRESUMPTION

Having a certain object in mind when an assertion is made about another object analogous to it, that, as being a shortened mode [of expression], is considered Inclusive Assertion. 205

[For example] "In the full-blown lotus, while sipping honey according to his desire, the bee, mark you, is [now] kissing a bud in which the fragrance is not yet developed". 206



Here can be made out, in the case of a certain passionate man having amorous dalliance with a grown up matron, the tendency of his desire for a certain young-girl. 207

There is another [variety of Inclusive Assertion] having adjectives of identical form but giving only the qualified substances separately; there is yet another with adjectives [partly] identical and [partly] un-identical. 208

[For examples in order] "Here have I come across this great tree having stout roots <secure capital> and ample shade <fleshy appearance> and always sustaining with loads of fruits <bounties> those that seek them". 209

"I have fortunately secured this tall <eminent> tree having stability and great expanse of huge branches and possessing abundance of fruit and flower". 210

In both these [examples] a certain person is described as having the nature of a tree; in the former [example] all the characteristics are common, in the latter only two 211

"Pity it is that this ocean that had no contact with poisonous-snakes <wicked-companions> and the water <heart> of which was naturally sweet is, by time, being dried up". 212

This is Novel Inclusive-Assertion seeing that there is an indication of the adversity of a person who is likened to ocean by its earlier [normal] characteristics being negated. 213

#### END OF INCLUSIVE-ASSERTION

The desire to describe a characteristic in a manner transcending worldly limits is [gives rise to] Hyperbole; it is the best of figures. For example— 214

"Wearing wreaths of mallikā, all their body anointed with fresh sandal, and clad in linen-garments, the assignation-seekers are not to be distinguished in the moon-light". 215

Here is asserted, as being of a pre-eminent degree, the abundance of the moon-light. A few illustrations are now given in order to bring out clearly [the nature of] varieties like Hyperbola-with-a-Doubt, etc 216

"Not even yet, my beloved, is my doubt dispelled as to whether there does or does not exist to thee a waist between thy breasts and hips". 217

"That there exists, O thou of [well-formed] hips, a waist unto thee is possible to be ascertained; for otherwise the position of thy heavy breasts could not be explained". 218

"How great, O king, must be the inside of the triad of worlds seeing that it measures [contains] the heap of your glory, impossible to be measured though it is!" 219

"They declare it to be the one mainstay of all other figures—this mode-of-expression honoured by Masters of speech and going by the name of Hyperbole. 220

END OF HYPERBOLE <sup>विपर्यय</sup> <sup>विपर्यय</sup>

When the condition of some <sup>वस्तु</sup> sentient or insentient being is poetically-conceived as being otherwise than what it is in reality, that is known as Poetic-Conception. For example— 221

"Oppressed by the mid-day sun the elephant plunges into the lake, eager, me-seems, to up-root the lotuses, the partisans of the sun". 222

[Here] the plunge of the elephant for the purpose of bathing, drinking, and eating lotus-fibres is poetically conceived by the poet and described as being for the purpose of avenging his wrongs. 223

"This serves as an ornament unto the ear that hinders my expansion"; probably for this reason it is that the ear lotus is being invaded by the eye". 224

With the beams of the eye falling towards outer-corner the lotus is being touched—or may-be is not so touched; [this fact] is poetically conceived and thus described by the poet. 225

"The darkness as-if anoints the limbs; the sky is as-if pouring down lamp-soot."—this [example] also has in the main the characteristics of a Poetic-Conception. 226

Hearing the word *iva* (as-if) some wrongly imagine a simile in this [example], setting aside the authoritative ruling that a verb cannot become the standard-of-comparison. 227

It is only as depending upon some common property that things are assigned the nature of a standard of comparison or the object of comparison, between the [verb] 'anointing' and 'darkness' what is the [common] property that can be thought of? 228

If the [action of] anointing is to be thought of [as the required common property] what then is the [verb] anointing as distinct from it? That one and the same thing is the common property and also the object possessing the common property no man who has not lost his senses can say 229

[Besides,] if the agent be considered as the standard of comparison it is submerged into the verb is busy accomplishing its [own] proper activity, and is not [therefore] capable of discharging any other function [such as being the object or the standard of comparison] 230

Even according to the view that—'Darkness resembles the agent of anointing', the [word] 'limbs' is not connected and the common quality [between darkness and the agent] has to be sought for 231

Just as in—'Thy face is like the moon the brilliance [as common property] is what is suggested not so from 'anointing' is anything but the anointing suggested 232

So let it be concluded that the [verb] 'anointing' having the sense of besmearing and related to darkness as the agent and to 'limbs' as the object is thus poetically conceived by the person 233

Poetic-Conception is indicated by words like *manye* (me-thinks) *sanke* (I trow) *dfurum* (certainly) *prayas* (probably) *nunam* (assuredly) etc the word *na* (as if) is of the same sort 234

#### END OF POETIC CONCEPTION

The Cause, the Subtle and the Little are the best embellishments of speech The Cause is either Efficient or Probatory and both of them have numerous varieties For examples— 235

"This Malaya-wind, causing the foliage of grown up sandal trees to shake, creates joy in everybody". 236

Here it is intended that the figurativeness [of the expression] should consist in an amplification of that aspect [of the Malaya-wind] which is capable of creating joy; the same holds good even in destruction [or cessation of (creative) activity]. 237

"After causing the sandal-forest to shake, and having touched the Malaya-rilllets, this wind has set in with a view to annihilate the travellers". 238

A wind of this nature is verily capable of accomplishing annihilation in the case of persons in whom has been produced, by the fever of separation, an aversion for what is lovely. 239

When an object is to-be-originated or transformed, the causal relation exists with reference to that; when however it is to be [merely] reached, the causal relation, as a rule, concerns itself with the action only. 240

With reference to an object to-be-originated, its Cause has been exhibited [above, ii. 236,238]. Of the two remaining [Causes] will first be given a pair of examples, and then the Probative[-Cause] will be described. 241

[A Transformative Cause is illustrated in—] "The forests with leaves sprouting up, the wells with full-blown lotuses, and the full moon, have been by Cupid, for the sight of the traveller, transformed into a poison". 242

[And the third in—] "With a view to exercise herself in anger the young lady, with quivering lips and eyes askance by the knitting of the brows, directs her gaze towards her friend who was made to play the part of the lover". 243

An example [involving an actual (and not figurative) reaching] such as— 'The sun has gone to the Setting [-mountain]', 'The moon is coming into view', or 'The birds are repairing to their nests', is good enough [as a Probatory Cause] when an indication of the time is intended. 244

[A regular example would be—] "From the heat of your body that is not to be allayed by lunar rays and not to be cured by sandal juice, O friend, it is easy to infer that your heart is love-afflicted". 245

These and others charming Probatory Causes are to be observed in literary-use. A few beautiful Negative Causes are now elucidated. 246

"By an absence-of-the-study of the Śāstras, by an absence-of-the-contact with the wise, and by an absence-of-the-restraint of the senses is produced (as a consequence) [all] human misery". 247

"Gone is all enthusiasm for tales of love; allayed is the fever of youth; delusion is ended and thirst is over: [my] heart is set on the holy āśrama". 248

"These forests are not houses, nor these rivers the wives; these deer [also] are not the relatives: this delights my mind". 249

"It is absolutely non-existent: an unreflecting conduct from the Āryas; hence it is that in their case all kinds of prosperity are ever on the increase". 250

[And—] "Not unbloomed has remained the blossom on the garden-mangoes: an offering of sesamum-mixed water has [therefore] to be made for the wives of the travellers". 251

In these [examples is exhibited successively] an object having the form of an antecedent and other negations as being the cause for the production of an effect which has [in some cases] the form of existence [in others] of non-existence 252

Producing the effect in a distant place, originating the same time as that, being born subsequent to the effect, as also having a incompatible or compatible effect: in this wise diverse and innumerable are the Causes. 253

All these, taken in a secondary significance, are found to be extremely charming in literary usage. Here are their illustrations— 254

"That conquering missile of Cupid, called side-glance, that you have: although it was, O lady, hurled in another direction, here am I wounded [thereby] in my heart". 255

"The youth of maidens, having set aside [mere] girlishness, makes its appearance just simultaneously with the varied playful-symptoms of love-infatuation in the case of young-men". 256

"Spreading its rays all around, it was later that the moon-orb rose in full: even prior to it arose in full-tide the love-ocean of the deer eyed ones". 257

"Whence is it, Your Majesty, that the early-sun in the form of the colour of your two feet causes, at its touch, the hand-lotuses of kings to fold [in supplication] like a bud?" 258

[And—] "They are able to cause the hand-lotuses of kings to fold-up: the kunda-white rays of the nail-moons of your feet". 259

Thus has been exhibited the nature of the [several] forms of the Cause

#### END OF CAUSE

A thing gathered from gesture or posture is, by reason of its subtleness, known as the Subtle. 260

[For example—] "When is their going to be our meeting?"—finding her lover unable to ask this [question] in the company the poor-girl closed the lotus-that-she-was dallying-with". 261

Here by the closing of the lotus the meeting at night was suggested by [the woman] wishing to comfort her love-afflicted lover. 262

"During the song and-the-tale there was noticed upon her face-lotus—while her eyes were directed towards you—an increasing blush that passes description and that was throbbing with out-bursting love < red colour >". 263

Here [the lady's] longing for dalliance in love, its form being not-too-perceptible, has been sufficiently-defined, although never transcending the limits of subtleness. 264

#### END OF THE SUTLE

The Slender is the concealing by some slender [pretext] of the nature of a thing about to be disclosed It is in the illustration alone that the nature of this [figure] will become evident 265

"The guards will discover through this rising horripilation that I am attached to the Princess"—Ah, I have it,—'Oh! How cold is the forest wind!'" 266

"How now! At the very sight of this girl my tears of joy are falling down"—'my eye is sore by reason of the wind-wafted pollen from the flowers'" 267

In cases like this and others this figure is very becoming Others consider the Slender as either a praise or a censure effected under some slender [pretext] 268

"He is a youth, possessed of qualities, a king, a meet and excellent husband for thee, seeing that his heart is set upon the joys of battle even more than upon the joys of love" 269

This praise of [the king's] pre-eminent valour is nothing but censure which is calculated, in the case of [this] maiden longing for uninterrupted enjoyments, to turn her love away from him 270

"He is a rash and ruthless person what have I to do with him, my dear friend, him who—merely for wiping away his faults—has learnt his coaxing expressions?" 271

Here a certain good quality—coaxing manner—is exhibited as a pseudo fault by [the lady] who, through her love, is unable to assume the proud resentment that her friends taught her to assume 272

#### END OF THE SLENDER

Unto a series of things enumerated a subsequent-reference in [the same] order is called Relative-Order, as also Enumeration or [simply] Order 273

"Certainly, O slender bodied one, it must have been robbed the beauty of thy smile and look and face by the white-lotus and blue-lotus and red-lotus [in order] as thou didst enter the water for bath" 274

#### END OF THE ORDER

The Joyous is the statement of something very pleasing; the Impassioned is tender through passionateness; the Vigorous is what displays egoism: such is the triad [of figures] when exhibiting pre-eminence. 275

"The pleasure, O Govinda, that has been mine to-day by thy coming to my house: that pleasure will be [mine] again in time by this same arrival of thine [and by nothing else]". 276

This proper speech Vidura uttered; from none else [was to be expected] such self-confidence. And Hari—[ever] to be propitiated by devotion alone—became well-pleased at it 277

"What power have we, Sire, to see you with our eyes—you who remain transcending the forms [of-manifestation] like the Moon, the Sun, the Wind, the Earth, the Sky, the Priest, the Fire, and the Water?" 278

This exhibition of pleasure on the part of King Rātarman, after he had visualised the God, is what can be regarded as the Joyous. 279

#### END OF THE JOYOUS

"Thinking her to be dead, she to meet whom after death I had longed for [my own] death: how has it come about that that same Avanti-Princess—and in this very life—I have secured?" 0

It was the feeling-of-pleasure that was illustrated before (ii. 276); this is love that has, by reason of the intensity of manifestation, developed into the Sentiment called the Amorous: this then is an illustration of the Impassioned. 281

"He who had, in my very presence, dragged the sister of Krishna (Draupadi) by the hair: that same sinner—Duśśāsana—is before me here. Can he live [now] another moment?" 282

Here the wrath of Bhīma, mounting to the highest point as he sights the enemy, is developed into the Sentiment [called] the Furious: this accordingly is Impassioned Speech. 283



"Before I conquer the earth [bounded] with the oceans—before I perform various sacrifices—before I give away wealth to mendicants—how can I become [truly] a king?" 284

Here the [king's] enthusiasm, assuming a pro-eminent form, abides as the Sentiment [called] the Heroic, and is [accordingly] able to establish the Impassioned nature of these expressions. 285

"My Queen! Thou unto whom of delicate body even a flowery-bed caused pain: how dost thou [now] repose upon the flaming pyre?" 286

Here the Pathos being ebullient is regarded as the figure [called Impassioned]. The same applies to the other [Sentiments, namely] the Abhorrent, the Comic, the Marvellous, and the Terrible. 287

[For examples in order—] "Having repeatedly drunk by vessels in the form of hands the blood of your enemies, the ghosts decked with entrails are dancing in the company of their [head-less] trunks". 288

"Here, my Friend, thou whose angry-pride knows no abating, let at least this fresh nail-mark imprinted upon thy breast be covered up by thy upper garment!" 289

"Strange that of the Nandana-trees their [very] sprouts serve as garments, their flowers as wreaths and other ornaments, and their branches as mansions!" 290

[And—] "This is Indra's thunderbolt with fire present at its blade, the [very] memory of which causes abortion of the fetus of Daitya-females". 291

The Sentiment exhibited in the [quality called] Sweetness (i. 51,62) springs from [the merely negative condition of] the non-vulgarity of the expressed sense; here, however, the imbuing of the speech by the eight Sentiments is regarded as the essence of [the figure] Impassioned. 292

#### END OF THE IMPASSIONED

"That I am an offender—don't you entertain on that ground any fear in your heart; my sword never at all wishes to strike those that have shown their back [in the battle]". 293

With these words a certain hero full of pride allowed an enemy hemmed in battle to depart; this and such other [composition] is to be regarded as the Vigorous. 294

#### END OF THE VIGOROUS

Without actually making an intended statement, the expressing of the same in another manner [but] calculated to serve the same end, is considered as Periphrasis. 295

"This cuckoo is biting the blossom of the mango: I shall ward him off: you two may remain [here] undisturbed". 296

Thus having united her friend with a young person at the appointed place, with a view to bring about their loving dalliance, a certain woman excused herself away from that place. 297

#### END OF PERIPHRAISIS

When unto one about to commence a certain action there results, through the influence of good luck, a further accession of means for the same [end], that they call Facilitation. 298

[For example—] "While with a view to remove her angry-pride I was about to prostrate myself at her feet, fortunately there arose, to favour me, this roaring of the clouds". 299

#### END OF FACILITATION

That pre-eminent greatness either of the emotion or of the affluence [of some one] is what the experts call the figure Exalted. 300

[For examples—] "That scion of Raghu was not able to transgress the command of his father—he who was undaunted even at the weighty task of lopping off the heads of Rāvana". 301

[And] "It was with difficulty that by the son of Añjanā [Hanumat] was recognised the real Lord of Lankā surrounded [as the latter was] with hundreds of images [of his own] mirrored into the jewelled walls". 302

In the earlier example was well indicated the greatness of the emotion and here the magnitude of prosperity So this [pair of examples] is clearly a pair of [the figures called] Exalted 303

#### END OF THE EXALTED

Concealment is the concealment of one thing and the exhibition of another [For example—] 'Cupid is not five arrowed he has a thousand arrows 304

'Sandal and moon light and the gentle fragrance bearing Southern wind this is all a creation made out of fire it is said to be cool unto others! 305

Here even while conceding in the case of others the coolness [of the creation] in as much as the love afflicted person has shown the same to be [in his own case] hot this is the Concealment of the Range of the Quality . 306

'It is only in name that the moon is said to possess nectar dripping rays in essence it is quite different its rays are poison dripping 307

Here the moon's essential nature is negated and the love afflicted person has predicated of it the nature of another thing so this is deemed Concealment of the Essential Nature 308

A Concealment based upon Simile has been already exhibited before amongst the Similes (11 36 cp also 11 94) In this very way is to be followed out the details of the classification of Concealment in literary compositions 309

#### END OF CONCEALMENT

Paronomasia is defined as a composition having one [and the same] form but more than one sense It is of two kinds having identical words and having for the most part distinct words 310

[For examples—] *Asivudayam arudhah kāntimān raktamandalah! Rājā harati lokasya hridayam mridubhīh karah ||* This king <moon> rising up into prosperity <ascending the Eastern mountain> full of <brilliance> beauty and with a loyal and loving kingdom <with a red tinged orb delights the heart of the people by gentle taxes <cooling rays> ) 311

[And—] "Doshākarena sambadhnan nakshatrapatha vartinā | Rājanā pradosho mām ittham aprīyam kīm na bādhatē || (This advent of the night <extremely wicked person> being proximate to the moon <related to the king> who is [himself] the father of the night <store of [all] wickedness> and abiding in the path of the stars <not following the conduct of a [true] kshatriya>—how can it be that it (he) would not torment me who am thus bereft of my beloved <out of his good graces>?" 312

Paronomasias as occurring in Simile, Metaphor, Interdiction, Out matching etc have been already illustrated (cp ii 28, 87, 159, 185), a few others will now be illustrated 313

There exists a [variety of] Paronomasia with identical action another with [two] non contrary actions, a third with [two] contrary actions, as also one with a restrictive predication, — 314

There is further one having the form of an interdiction of a restricted predication, as well as one involving a non [self] contradiction and involving a [self] contradiction. The nature of these will be evident from the illustrations themselves [which follow in order]— 315

"Vakrāḥ svabhavamadhurāḥ śamsantyo ragam ulbanam | Driso dutyascha karshanti kantabhiḥ preshitaḥ priyaḥ || (The side wise <crooked> and naturally pleasing <sweet tempered> glances as also the love messengers sent by the beloved ones and indicating <declaring> effusive love enrapture <drag after them> the lovers) 316

Madhura ragavardhiniyāḥ komalāḥ kokilāgīrah | Ākarnyante madakalāḥ śliṣhyante chasitekshanah || (The sweet <lovable> and gentle <tender bodied> tunes of the cuckoo as well as the blue eyed [ladies] augmenting [men's] passion and suffused with [youth] intoxication <sweet through [wine] intoxication> are [the one of them] being heard and [the other] being embraced) 317

Rāgam ādarsayannesha varuniyogavardhitam | Tiro bhavati gharṁamsurangajastu vijribhate || (Exhibiting a

reddish tinge <producing amorous-passion> heightened by contact-with-the-West <recourse-to-wine>, the hot-rayed [Sun] is passing out of sight while the mind-born [Cupid] is growing stronger)". 318

"Nistrimśatvam asāveva dhanushyovāsya vakratā | Śareshveva narendrasya mārganatvam cha vartate || (In the case of this Lord-of-men ruthlessness <measuring over thirty [finger-breadths]> exists only in the sword; crooked-policy <curvature> only in his bow; and mendicancy <seeking the goal> only in [his] arrows)". 319

"With you as the guardian, annoying-enemy (kantaka) <prickly hairs> were to be seen only upon the styles of the lotuses;—or rather, the same (kantaka) <horripilation> is to be observed also on the occasion of the embraces of loving couples". 320

"Mahābhūrikatakastejasvī niyatodayah | Dakṣah Prajāpatiśchāstī śvāmī saktidharaścha sah || (The Lord-of-the-earth <mountain> had an extensive capital <ridge or zone>; he was full of splendour <the shining [sun]> with his prosperity unshaken <his risings fixed>; he was alert <Dakṣa> and guardian of his subjects <Lord of Creation>; and he was a sovereign <Skanda> wielding power <his missile>)". 321

[And—] "Achyutopyavriśhochchedī rājāpyaviditakshayah | Devopyavibudho jajñe Śamkaropyabhujangavānī || (Established in power <Krishna> though he was, he turned out a non-killer of Vrīshāsura <non-uprooter of religion>; king <moon> though he was, he never became cognisant of waning <loss of power>; king <god> though he was, he never became divine <without learned men>; the author of good <Śamkara> though he was, he became devoid of snakes <syphophants>)". 322

#### END OF PARONOMASIA

When in the quality, genus, function, and so forth [of a thing] there is shown a deficiency [of some sort] just with a view to bring out its special characteristic, that is regarded as Effectuation-through-Hinderance. 323

[Examples in order—] "It is neither hard nor sharp—the weapon of the God-of-flowery-bow: and yet by it the triad of worlds was conquered". 324

"She is neither a celestial woman nor one descended from the family of the Gandharvas; and yet she is well able to thwart the penance of even the Creator". 325

"No eye-brow was knitted, nor was the lip quivering; neither even did the eye become red [in anger], and yet was the horde of the enemy vanquished". 326

[And—] "There were neither cars nor elephants nor horses nor foot soldiers: it is just by the side-wise glance of the women that the triad of the worlds is being conquered". 327

"The car has but one wheel, the driver deformed and the horses uneven [in number]; and yet the Sun—that fiery [orb]—does cross the surface of the sky". 328

This [last] is an Effectuation-through-Hinderance with-the-cause-expressed, in as much as the adjective 'fiery' is mentioned; The same mode is applicable in the case of the other varieties 329

#### END OF EFFECTUATION-THROUGH-HINDERANCE

When with a view to praise it or to blame it, there is the description of some one [person or thing] by putting it on a par with others possessing the quality in question in eminence, that is regarded as Equal-Paring. 330

[Examples in order—] "Yama (the god of death), Kubera (the god of wealth), Varuna (the god of the ocean), the thousand eyed [god Indra] as also Your Majesty merits the title of exclusive application, viz 'Guardian of the world'". 331

[And—] "[All] unions with the deer-eyed ladies, as also the playful-dancings of the lightning—even though commenced-in-right-earnest— <heralded-by-clouds> do not stay for [as much as] two moments". 332

#### END OF EQUAL-FARING

Where there is exhibited the bringing together of contrary things just with a view to bring out their special characteristic, that is considered as Contradiction For examples— 333

"The cooing of royal-hansas, charming through youth-intoxication, waxes, while the note of the peacocks, destitute of loveliness, is on the wane" 334

"The sky is rendered sombre by the clouds of the rainy season, and yet [at the same time] the mind of the people is invaded by red-tinge <passion> ' 335

"Slender at the waist [and yet] heavy at the hips, with red lips [and yet] with blue eyes, with the navel hollow [and yet] with the breast protruding—"hom might not the women's body hit?" 336

"Your form O slender bodied one, albeit endowed with lotus-like arms, plantain shaped thighs and having the face and the eyes like [red] and [blue] lotuses [respectively] nevertheless causes us to burn " 337

"Thrown up by the garden-winds the pollens of the mango and the champaka [trees] cause the eyes of travellers to water, although not actually touching them " 338

' How can thy sight, O thou of sweet words, hanging upon Karna <elongated upto the ear> although [already] attached to Krishna and Arjuna <black and white and anon red [in colour]>, be liable to gain any person's confidence? " 339

In this wise this figure is observed to present diverse varieties

#### END OF CONTRADICTION

That is Vicarious Praise which is a praise of objects not forming the theme on hand 340

[For example—] "In blessedness do the deer pass their life in forests not serving others and living on objects easy to obtain without effort such as water and grass-blades". 341

Herein is praised the life of the deer even though not the theme-on-hand, by a high-souled person dispirited through the worry of dancing attendance upon a king. 342

END OF VICARIOUS-PRAISE

When one praises while apparently censuring that is considered Disguised-Eulogy, wherein it is the good qualities themselves that, under the guise of defects, come into evidence. 343

"A mere ascetic—Rāma—had [once] conquered this [Earth, the] Sustainer-of-being; that you a king should have conquered that same [Earth]: for this entertain no pride". 344

"Snatching her away from the aged person <Great-Lord who-is-beyond-Time>, his [wife] Śrī <wealth> is being enjoyed by you; [I ask,] O King, is this meet for your [great] Ikshvāku family?" 345

[And—] "Medini <Earth> who is attached to enjoyment with paramours <resting upon the body of the Serpent [Śeṣha]> is your wife; how then can your pride rise to highest pinnacle?" 346

In this manner should be followed out the varieties of Disguised-Eulogy, both based upon paronomasia and otherwise: its detailed classification [would be] endless. 347

END OF DISGUISED-EULOGY

When while about to achieve one end there is deduced another somewhat allied fruit from it, either existing or non-existing, that is Illustration. 348

[For examples—] "Soon as he rises the sun confers glory unto the lotuses, just to bring home [to men] the fruit of prosperity, viz, conferring favours unto friends". 349

[And—] "The host of darkness, as soon as it comes into contact with the rays of the moon, meets defeat, indicating [thereby] the sudden and evil ending of those that are opposed to the king <the moon>". 350

END OF ILLUSTRATION

Conjoint-Description is a statement of qualities, and of actions, as being simultaneous; while what is [known] the exchange of things is Barter. [Examples in order]— 351



"Along with my breaths are these nights now lengthened-out; and along with my own limbs, likewise, they, with the moon for the ornament, are getting pale". 352

"Along with the fainting of the travellers the mango-blossom is on the increase: and along with their lives, likewise, the Malaya-breezes are falling < in >". 353

[And—]"Charming by reason of the notes of the cuckoo and sending forth fragrant breezes, the days of the Chaitra are getting bigger along with the joys of the people". 354

Thus have some examples been given here of Conjoint-Description

#### END OF CONJOINT-DESCRIPTION

Now will be illustrated to some extent the nature of Barter. 355

"Your arm, while it gave a blow of the weapon unto the kings, took away from them their long accumulated glory white like the lotus". 356

#### END OF BARTER

Benediction is known as the expressing of good wish unto what is an object of regard; for example—"May the great Light—beyond the reach of word and mind—protect you!" 357

#### END OF BENEDICTION

Self-Comparison and the Doubtful are exhibited [already, under different names] even amongst the Simile-varieties (cp. ii. 37, ii. 26), while Comparison-Metaphor is shown already amidst Metaphor-varieties (ii. 88) 358

What is [known as] Accessory to Poetic-Conception is merely a variety of Poetic-Conception itself; while a mixing-together of different embellishments is what is called Commixture. 359

A relation as of the whole-to-the-part in the case of the several [embellishments], or their equivalence: such is the two-fold method of the Commixture-of-Embellishments that one has to mark. 360

[For example—] "The lotuses, O heedless [girl], are reducing the beauty of thy face; [for,] can anything be hard to achieve for those that are in full possession of measure < buds > and power-to-punish < styles >?" 361

[\* "The darkness as-it-were anoints the limbs; the sky as-it-were pours out lamp-soot; like service tendered unto wicked persons has [our] sight been rendered fruitless"]. 362

Generally in all artistic-compositions it is *Paromasia* that heightens the charm: All literature is divided into the two varieties of *Naturalistic* and *Artistic* compositions. 363

#### END OF COMMIXTURE

*Sustained-Intuition* is declared to be a quality pervading [the whole] poetic-composition; *Intuition* is the idea of the poet which abides in the compositions [from beginning] to the end. 364

The mutual-subservience of all the segments of the theme; the non-employment of purposeless adjectives; the description of a locality;— 365

By force of the manner of narration the elucidation of even a deep theme—all this is based upon *Intuition*; so this is known as *Sustained-Intuition*. 366

#### END OF SUSTAINED-INTUITION

What are detailed in other treatises as the characteristics and so forth of the [dramatic-]Nodes with their minor constituents or the *Rhetorical* modes and their further [literary] distribution—all that as well as the case above considered is acceptable to us as nothing but embellishments [of one sort or the other]. 367

Thus has been laid open in a synoptical fashion this path [to literary composition], after having curtailed the infinite details concerning the embellishments; the specific modes of composition which pass the province of words and which are noticed everywhere can be fully expounded only in and through constant-study. 368

Thus ends the Second Chapter entitled "Classification of Sense-Embellishments" of the *Kāvya-darśa* or *Mirror of Poetry*, the work of *Āchārya Daṇḍin*.

## PARICHCHHEDA III

The repetition of syllabic-groups, with or without [other] intervening [syllables], is Yamaka (Chime); and it occurs at the beginning (iii. 4-18, 20-32, 34-36) in the middle (iii. 39-40), and at the end (iii. 41-42) of the metrical feet. 1

Yamakas occurring in one (iii. 4-7), in two (iii. 8-13, 20-25), in three (iii. 14-17, 26-28), and in [all the] four metrical-feet (iii. 18, 29, 30-32, 34-36, 39-50) can be [further] distributed according as they occur at the beginning (iii. 4-18, 20-32, 34-36), in the middle (iii. 39-40), at the end (iii. 41-42), in both the middle and the end (iii. 43-44), the middle and the beginning (iii. 45-46), the beginning and the end (iii. 47-48), and in all these places [simultaneously] (iii. 49-50). 2

Extremely many are the divisions of them arising from commixture, some easy to compose, others difficult; a few of them will be exhibited. 3

[An example of contiguous initial Chime in the first foot is—] "Mānena mā'neṇa sakhi pranayo'bhūt priye jane |  
Khandita kantham āśliṣhya tam eva kuru satrapam || (Not  
with this angry-pride my friend, should you show your  
affection for the beloved person; betrayed-in-love you  
should wound [your arms] round [the traitor's] neck and  
even [so] put him to shame" 4

[An example of contiguous initial Chime in the second foot is—] "Meghanādeṇa haṅsānām madano madaṇodīnā |  
Nunnamānam manah strinām saha ratyā vigāhato || (With  
their angry-pride dispelled by the roaring-of-clouds that  
incites the passion of haṅs-as, love gains free access into  
the mind of ladies, along with eagerness-for-sport)" 5

[An example of contiguous initial Chime in the third foot is—] "Rājanvatyaḥ prajā jātā bhavantaṃ prāpya  
sampratī | Chaturam chaturambhodhiraśanorvikaragrahe ||  
(Having obtained you, now; the subjects have become

blessed-in-their-ruler,—you who are adept in grasping-the-hand <receiving taxes> of the Earth with the four oceans for her girdle)". 6

[An example of contiguous initial Chime in the fourth foot is—] "Aranyam kaśchid ākrāntam anyaih sadma divaukasām † Padātirathanāgāśvarahitai rahitais tava † (Deprived of foot-soldiers, chariots, elephants and horses your enemies have, some of them, repaired unto the forest and others unto the abode of the gods)". 7

[An example of contiguous initial Chime in the first and the second feet is—] "Madhuram madhur ambhojavadane vada netrayoh † Vibhramam bhramarabhrāntyā vidambayati kiṁ nu te † (Tell me, does the Spring, by the wandering of the bees, [merely] imitate the sweet playfulness of the two eyes upon thy lotus-face?)". 8

[An example of contiguous initial Chime in the first and the third feet is—] "Vāraṇo vā ranoddāmo hayo vā Smara dūrdharah † Na yato nayato 'ntam nas tadaho vikramas tava † (Seeing that it is neither a war-infuriated elephant nor a horse difficult-to-control, the valour, O God-of-love, of thee who leadest us to [dire] end is truly wonderful)". 9

[An example of contiguous initial Chime in the first and the fourth feet is—] "Rājitarājitaikshnyena jiyate tvādrisair nripaih † Niyate cha punas triptim 'vasudhā vasudhārayā † (By kings like thee, adorned with a keenness for battle, the earth is conquered, and is anon led to contentedness by [the pouring of] a stream of wealth [upon it])". 10

[An example of contiguous initial Chime in the second and the third feet is—] "Karoti saha kārasya kalikotkalikot-taram † Manmano manmano'pyasha matta-kokilanisvanah † (The blossom of the mango renders my mind full of passionate-eagerness, as also does this sweet-and-indistinct note of the [youth-]intoxicated cuckoo)". 11

[An example of contiguous initial Chime in the second and the fourth feet is—] "Katham tvadupalambhāsāvihatā  
vīha tādrīṣī ! Avasthā nālamārodhumanganāmanganāśīnī ॥  
(When the hope of securing you is frustrated why would that sort of plight, calculated to wither away her body, not be able to overwhelm that woman?)". 12

[An example of contiguous initial Chime in the third and the fourth feet is—] "Nigrihya netre karshanti  
bālapallavaśobhinā | Tarunā tarunān kriṣṭānalīno  
nalinonmukhāh ॥ (Bees, eager for the lotus, constrain the eyes and attract [unto themselves] the young persons, drawn [to the site] by some tree [looking] charming by reason of young foliage)". 13

[An example of contiguous initial Chime in the first, second, and third feet is—] "Viśadā viśadāmattasārasa  
sārasa ḥale | kurute kuruteneyam haṅśī māṃ antakā-  
mishan ॥ (In [this] lake-water wherein maddened sārāsas are entering, this haṅśī, [although] white-looking, makes me, by her ugly-note, a prey to the God-of-death)". 14

[An example of contiguous initial Chime in the first, second, and fourth feet is—] "Vishamam vishamanveti  
madanam madanandanah | Sahendukalayāpodhamalayā  
malayanilah ॥ (This Malaya-wind that causes no joy unto me has become, along with the stainless moon-digit, a companion of the God-of-Love, [who is like] bitter poison [unto me]). 15

[An example of contiguous initial Chime in the first, third, and fourth feet is—] "Mānini mā ninīshus te  
nīshangatvam Ananga me | Hārini hārini śarma tanutām  
tanutām yatah ॥ (This proud dame that desires, O Body-less [Cupid], to make me a quiver for thee—may this [same] charming-beauty with the necklace bring weal unto me already reduced to skeleton]".

[An example of contiguous initial Chime in the second, third, and fourth feet is—] "Jayatā tvaṃmukhenāsmā-  
nakatham na katham jitam | Kamalam kamalamkurva-  
dalimad dali matpriye || ( While vanquishing us, how  
should your face not have vanquished, O my Love, a lotus,  
beautifying the water, possessing petals with bees, and  
void of speech [ as it is ] ? " 17

[An example of contiguous initial Chime in all the  
four feet is—] "Ramanī ramanīyā me pāṭalāpāṭalāṃśukā |  
Vārunīvārunībhūtasaurabhā saurabhāspadam || ( My be-  
loved with her garment dark-red like the pāṭalā [tree,  
or its flower] is lovely like the West < like wine > with  
her reddening solar splendour < with her colour resembling  
the reddening sun >, and [ is ] an abode of fragrance  
< sunshine > ". 18

Thus has been exhibited [ in its varieties ] initial Chime  
which is contiguous. Of the non-contiguous [ class ] of it  
also are described now certain varieties. 19

[A non-contiguous initial Chime in the first and the  
second feet is illustrated in—] "Madhur enadriśām mānam  
madhuroṇa sugandhinā | Sahakārodgamenaiva sabdaśeṣam  
karīshyati || ( The spring, even with the sweet and fragrant  
blossoming of the mango, would reduce the pride of fawn-eyed  
[damsels] to mere name. ) " 20

[A non-contiguous initial Chime in the first and the  
third feet is illustrated in—] "Karo'titāmro rāmānām  
tantritādanavibhramam | Karoti sershyam kānte cha  
śravanotpalatādanam || ( The very-red hand of damsels  
effects sportive striking of the lute, as also, through  
spite, a beating unto the lover by means of the lotus on  
the ear. ) " 21

[A non-contiguous initial Chime in the first and the  
fourth feet is illustrated in—] "Sakalāpollasanayā kalā-  
nu nrīyate | Meghāli nartitā vātaih sakalāpo  
|| ( Dancing is being effected by a peahen with

her spreading plumage, subsequently; [prior to that] a row of clouds, made to dance by winds, is letting down all its waters.)” 22

[A non-contiguous initial Chime in the second and third feet is illustrated in—] “Svayameva galanmānā-kali kāmīni te manah | kalikāmīha nīpasya drishṭvā kām na sprīśed daśām || (O sportful lady, your mind with its haughty-pride—[the source of] quarrel—dissipating of its own accord, having observed this bud of the Nīpa [tree] here, to what condition would it not reach?)” 23

[A non-contiguous initial Chime in the second and fourth feet is illustrated in—] “Āruhyākṛīdaśāīlasya chandrakāntasthalīm imām | Nṛityatyēsha lasachhāru-chandrakāntah śikhāvajah || (Perching upon this spot [paved] with moon-slabs of the pleasure-mount, this peacock, of a form lovely with the glitter of the beautiful eyes-in his-plumage, is dancing.)” 24

[A non-contiguous initial Chime in the third and fourth feet is illustrated in—] “Uddhṛitya rajakādurvīdhrīyate’dya bhujena te | Varāheroddhṛita yassau varāherupari sthītā || (Having uplifted it from the circle-of-kings this earth is to-day being sustained by thy arm: [the earth] which formerly was uplifted by the Boar and was placed upon the eminent Snake )” 25

[A non-contiguous initial Chime in the first, second, and third feet is illustrated in—] “Karena te raneshvanta-karena dvīśhatām hatāh | Kareṇavaḥ ksharadrakīā bhāntī samdhyāghanā iva || (Killed with thy hand that causes destruction of the enemy the elephants in the battles with their gushing blood appear like sunset-clouds.)” 26

[A non-contiguous initial Chime in the first, third, and fourth feet is illustrated in—] “Parāgatarurāḥiva vātalr-dhvasābhataśchamūh | Parāgatamīva kvāpi Parāgatam ambaram || (As by winds a row of trees on a lofty mountain, so by warriors was devastated the army; the sky seemed as if vanished somewhere, being filled with dust.)” 27

[ A non-contiguous initial Chime in the second, third, and fourth feet is illustrated in— ] “ Pātu vo Bhagavān Vishnuh sadā navaghanadyutih । Sa dānavakuladhvam । sadānavaradantihā ॥ ( May Lord Vishnu protect you ever, he of a splendour like that of a fresh cloud, the destroyer of the families of demons and killer of mighty elephants in rut ) ” 28

[ A non-contiguous initial Chime in all the four feet is illustrated in— ] “ Kamaleh samakesam te Kamale- rshyākaram mukham । Kam alekhyam karoshi tvam Kamalevonmadisnushu ॥ ( Your head has hair like the bee, and your face is the cause of jealousy to the lotus: whom would you—even like the Goddess of Wealth—make un-included amongst persons liable to be intoxicated ? ) ” 29

[ A non-contiguous initial Chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in— ] “ Mudā ramanamanvltamudāramanibhūsha- nāh । Madabhramaddriśah kartumadabhrajaghanāh kshamāh ॥ ( [ These ladies ] adorned with sumptuous jewels, with their eyes rolling through intoxication and having expansive hips, are capable of making their lover gladly follow after them. ) ” 30

[ A non-contiguous initial Chime similar in the first and third and dissimilar in the second and fourth feet is illustrated in— ] “ Uditairanyapushṭānāmā rutair me hatam manah । Uditairapi te dūti Mārutairapi dakshināh ॥ ( Ah! By the up-rising notes of the cuckoos my mind is tormented, as also, O messenger, by thy words, as well as by the Southern < courteous > winds ) ” 31

[ A non-contiguous initial Chime similar in the first and the fourth and dissimilar in the second and third feet is illustrated in— ] “ Surājītahriyo yūnām tanumadhyāsato striyaḥ । Tanumadhyāh keharatsvedasurājītamukhendavaḥ ॥ ( The women with their modesty overcome by wine, with slender waists and moon-faces glittering with gathering perspiration, are reclining upon the bodies of youths ) ” 32



Thus far ( iii. 20-32 ) has been exhibited the variety of non-contiguous chime also [in addition to the contiguous variety illustrated in iii 4-18]; there is besides a variety having both contiguous and non-contiguous form: for example—

33

[ A contiguous-noncontiguous initial chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in— ] "Sālam sālambakalikā-sālam sālām na vikshitam | Nālnālinabakulānālī nālīki-nir apī || ( She is not able to look at the Sāla [ tree ], venomous by reason of down hanging buds; nor is [ my ] friend [ able to look ] at the bees who have swarmed the Bakula [ trees ], nor at the lotus-creepers)." 34

[ A contiguous-noncontiguous initial chime similar in the first and fourth and dissimilar in the second and the third feet is illustrated in— ] "Kālam Kālamānākshya-tāratāarakam ikshitam | Tāratāramyarasitam kālam kālama-hāghanam || ( Who would be able to look upon a time —Death ( incarnate)—when there are no stars to be seen overhead, when there are huge black clouds, and thunderings unpleasant on account of their loudness?)". 35

[ A contiguous-noncontiguous initial chime similar in all the four feet is illustrated in— ] "Yāma Yāmatrayā-dhnāyāmayā maranam nisā | Yāmayāma dhiyā\*svart-yā\*yā\*mayā mathitaiva sā || ( May we attain death within a night whose length is compressed in [just] three watches: She whom, in mind, we approached has been in her agony of life even killed by me [by going on journey] )." 36

Such is the mode of arrangement of initial chime: in the very same manner are to be exhibited the other [varieties of] chime also 37

\* The hyphenated words could be treated either as separate words or as one word.

Through fear of prolixity it is not intended to state all the varieties in their entirety; only some of those deemed as difficult to compose are here described. 38

[ A contiguous-noncontiguous chime in the middle of the foot and similar in all the four feet is illustrated in—] "Sthirāyate yatendriyo na hiyate yater bhavān | Amāyateyate 'pyabhūt sukhāya te yate kshayam || (O you whose future is assured, you lack nothing for an ascetic, having your senses under control; your freedom from delusion has itself conduced to so much felicity which suffers no diminishing )" 39

(A non-contiguous middle chime similar in all the four feet is illustrated in—] "Sabhāsu rājannasurāhatair mukhair Mahisurānām vasurājītaiḥ stutāḥ | Na bhāsūrā yānti surān na te gunāḥ Prajāsu rāgātmasu rāsītām gatāḥ || (O king, praised in assemblies by the Brahmins with their mouths brightened by wealth and un-invaded by wine <Asuras>, thy brilliant qualities piled, amongst thy well-affected subjects, into heaps [as it were], do not fail to mount up unto the gods.)" 40

[ A non-contiguous chime at the end of the foot and similar in all the four feet is illustrated in—] "Tava priyā'sachcharitā'pramatta yā Vibhūshanam dhāryam ihāmsumat tayā | Ratotsavāmodaviśeshamattayā Na me phalam kimchana kāntimattayā || (That beloved of yours of excellent morals that there is, O shrewd one, by her [when] particularly intoxicated by the joy of your contact is to be worn this dazzling ornament: No more any advantage unto me by brilliant decoration.)" 41

[ A contiguous-noncontiguous final chime similar in all the four feet is illustrated in—] "Bhavādriśā nātha na jānate nate Rasam viruddhe khalu sannatenate | Ya eva dīnāḥ śirasā natena te Charantyalam dānyarase" na tena te || (Persons like you, Sir, know not the taste

of bending-down; for, abjectness and sovereignty are verily contradictory. It is only those that are poor that accost with bended head: hence do not try to taste, humility)".

42

[ A non-contiguous chime occurring both in the middle and at the end of a foot and similar in all the four feet is illustrated in— ] "Lilāsmiteṇa śuchinā mridunoditeṇa Vyālokitena laghunā gurunā gateṇa | Vyājrimbhiteṇa jaghanena cha darsiteṇa Sā hanti teṇa galitam mama jiviteṇa || ( With her bright sportive smile, her soft speech, her furtive glance, heavy gait, yawning, and the showing of her hips she murders me [ quite ]: so my life is departing )".

43

[ A contiguous-noncontiguous middle-final chime similar in all the four feet is illustrated in— ] "Śrīmān amān a-  
maravartmasamānamānam Ātmānam ānatajagatpratha-  
mānamānam | Bhūmānam ānamata yah sthitimān amāna-  
Nāmānam ānamatam apratimānamānam || ( The glorious  
immeasurable One who possesses stability: Him whose greatness is like that of (Ākāśa) the path of the Gods, the Ātman whose greatness is proclaimed by the world in reverence, the Great One whose names are infinite, who is revered by beings and whose greatness is unmatched: Him do ye salute )".

44

[ A non-contiguous chime in both the beginning and middle of a pāda and similar in all the four feet is illustrated in— ] "Sārayantam urasā ramayanti Sārabhūtam  
urusāradharā tam | Sāravā'nukṛitāsārasakāñchi Sā rasī-  
yanam asāram avāiti || ( She, while delighting with embrace the most-prized lover as he approaches her, being decked with golden-ornaments, with her girdle jingling and so imitating the sārasa [ birds ]: she deems even the elixer a insipid )".

45

A [chime with] repetition extending to half the stanza is called Casket of which there are three varieties (iii. 54, 55, 56). Repetition of a pāda only has many forms; it is illustrated by examples (iii. 57-66): 53

[Repetition of pādas 1 and 3, and 2 and 4 is illustrated in—] “Nā stheyassattvayā varjyah paramāyatamānāyā | Nāstheyas sa (t)tvayāvarjyah paramāyatamānāyā || (By thee whose mood is haughty and whose angry-pride has gone too far the lover should no longer be avoided: he should be welcomed and should even be sought after by excessive endeavour)”. 54

[Repetition of pādas 1 and 2, and 3 and 4 is illustrated in—] “Narā jītā mānanayāsam etya na rājītā mānanayā sametyā | Vināsitā vaibhavatāpanena vināsitā vai bhavātāpanena || (Vanguished by you the warriors, having suffered privation from pride and statecraft, do not shine out, O you who are with glory and who deserve laudation. Destroyed by you through your all-reaching blaze of power [they were killed and] eaten up by birds)”. 55

[Repetition of pādas 1 and 4, and 2 and 3 is illustrated in—] “Kalāpinām chārutayopayānti vrindāni lāpodhaghānāgamānām | Vrindānilāpodhaghānāgamānām kalāpinām chārutayopayānti || (Troops of peacocks whose notes indicate the approach of the clouds [appear now] endowed with beauty; while the tunes of the water-cooing [hañsas] whose tendency to merry-dance has been taken away by the gathering storms [at the approach of the rains] vanish away)”. 56

[Repetition of the first pāda as the second is illustrated in—] “Naman dayāvarjitamānasātmayā na mandayāvarjitamānasātmayā | Urasī upāstīrnapayodharadvayam mayā samāṅgyata jīvitesvarah || (By me, with a mind and soul destitute of compassion and full of anxiety so as not to give up my angry-pride, stupid as I have been, was not embraced the lord of my life, when prostrate before me, so as to press my pair of breast against his bosom)”. 57

[ Repetition of the first pāda as third is illustrated in— ]

"Sabhā surānam abalā vibhūshītā gunais tavārohi mrināla-  
nirmalaih | Sa bhāsurānām abalā vibhūshītā viharayan  
nirvisa sampadaḥ purām || (The assembly of the Gods,  
made rid of [ the demon ] Bala and having lord [ Indra ] at  
the helm, is being invaded by thy qualities spotless like a  
lotus : Do you now, sporting with adorned damsels, enjoy  
the glories of resplendent cities )". 58

[ Repetition of the first pāda as fourth is illus-  
trated in — ] "Kalam kam uktam tanumadhyānāmikā  
stanadvayī cha tvadrite na hanyataḥ | Na yāti bhūtaṁ  
ganane bhavanmukhe kalankamuktaṁ tanumad by anā-  
mikā || (The sweet talk and the pair of breasts causing  
the slender waist to bend : whom would these not smite  
save yourself? Hence it is that in an enumeration head-  
ed by you the ring-finger has no other embodied being  
to count that is free from all taint)". 59

[ Repetition of the second pāda as third is illustrated  
in — ] "Yasāś cha te dikshu rajas cha sainikā vitanvate-  
jopama damśītā yudhā | Vitanv atejo\* pamadam śītāyudhā  
dvishām cha kurvanti kulam tarasvinaḥ || (O thou who  
art like Aja, thy warriors, armoured and keen-weaponed,  
spread through war in all the quarters thy glory as well as  
the dust; and they, the impetuous ones, make the host of  
enemies body-less, lustre-less and pride-less)". 60

[ Repetition of the second pāda as fourth pāda is  
illustrated in— ] "Bibharti bhumer valayam bhujena te  
bhujangamo'mā smarato madafichitam | Śrīnūktam ekam  
svam avetya bhūdharam bhujam gamo māsmarato madam  
chitam || (Along with thy arm the Serpent sustains the  
earth's globe : from me cognisant of this hear this com-  
mendable speech—Deeming thy one arm as alone the  
earth-sustainer, do not with complaisance assume lofty  
pride)." 61

[ Repetition of the third pāda as fourth is illustrated  
in— ] "Smarānalo mānavivardhito yah sa nirvṛtīm te kīṁ

apākaroti | Samantatas tamarasekshane na saniam tatas tām arase kshanena || (That fire of love, which was fanned by thy angry-pride and which, O thou unsentimental lady of lotus eyes, is all through pervaded by festivity: will it not [if you repel thy lover now] obstruct that your own pleasure?) " 62

[Repetition of pādas 1, 2, and 3 is illustrated in—]  
"Prabhāvato'nāma na Vāsavasya Prabhāvato nāmana vāsavasya | Prabhāv ato nāma navāsavasya Vichohhittir āsit tvayī viṣṭapasya || (O thou through prowess unbending, thou that dost bend down [the enemy], neither of Indra's glorious sacrifice nor indeed, as a consequence, of fresh liquor was there, while thou wast the Lord of the world, any dwindling away)." 63

[Repetition of pādas 1, 2, and 4 is illustrated in—]  
"Paramparāyā balavāranānām Paramparāyā balavārānānām | Dhūlīh sthālir vyomni vidhāya rundhan Paramparāyā balavā ranānam || (By an excellent phalanx of powerful, enemy-subduing elephants thou that dost withstand an army, after placing the battle-grounds as dust into the sky, hast, by hemming in a valiant opponent, subdued him)" 64

[Repetition of pādas 2, 3, and 4 is illustrated in—]  
"Na śraddadhe vāchaṃ alajja mīthyābhavadvidhānām asamāhitānām | Bhavadvidhānām asamāhitānām bhavadvidhānām asamāhitānām || (O shameless one, I put no trust in the speech of persons like you who are my unequal enemy and who know no contentment; a speech whose lengthening is like that of a crooked serpent, whose outward-form runs counter to [the inward motive] and whose life-purpose (āna) is duplicity from the very start)" 65

[Repetition of all the four pādas is illustrated in—]  
"Sannāhitomānamarājasena sannā hito mānamarājasena | Sannāhito 'mānama rājasena sannāhito mā'nama rājase na || (O thou who art powerful by [the help of] God [Śiva]

who has Uma and the crescent moon king on his [ lap and head ], being as you are a good and beneficent person, thou to whom armies of kings render homage simultaneously and who art master of the turbulent and possessed of immeasurable treasure, having vanquished your enemy, and bedizened in armour, it is not that thou, O unbending one, dost not shine) " 66

What the repetition of a metrical line once, twice, or thrice is, has been thus illustrated, two [ identical ] verses expressing a continuous sense is known as Verse-repetition For example— 67

"Vi-nāyakena bhavatā vṛttopachītabahunā Svami-troddha' rina bhīta prithvi Yama tulā sritā || (By thy enemy, becoming devoid of the leader and having all the arms < tributary forces > close to the funeral pyre,—by him who had abandoned his wealth and friends, and had been put to fright—the great scale-pan of the God of Death has been mounted)", — 68

'Vināyakena bhavatā vṛttopachītabāhuna Svami-troddhārīnā 'bhīta Prithvīyam atulā srita || (By you [how-ever], an eminent leader with massive and rounded arms and able to quite uproot the enemy, this incomparable earth that knows no fear has been supported) " 69

A verse of four identical feet is called Great Chime if there is a repetition within the foot that is an extreme of chime making 70

[For example—] "Samānayā'samānayā Samānayā-samanaya | Sa mā na yā'samānayā Samānayāsamānayā || (O my peerless friend, do thou unite me with this proud and peerless lady whose measure of suffering is equal [with mine] and who is not without beauty and cleverness) " 71

[A mixture of several kinds of Chimes is illustrated in—] "Dharādharākāradharā dharābhujām bhujā mahīm pātum abinavikramāḥ | Kramāt saḥante saḥasā hatārayo rayoddhurā mānadhurāvalambināḥ || (The arms of the

Lords of the earth that possess the form of [ the Snake-lord] who sustains the earth, that are endowed with no mean prowess, that have at a stroke killed the enemy, that are brimful of energy and that bear the brunt of dignity-and-pride are quite capable of protecting the earth in due succession) " 72

A repetition in the reverse order extending to a metrical-foot, half the stanza, or a full stanza is known, by reason of the reversal, as the Reverse Chime. 7

[ An example of a Reverse Chime extending to a cal foot is—] "Yāmatāsa kritāyāsā sā yātā kriśatā ←



is under the full sway of the present autumnal season, she who makes havoc [amongst the youth] and who attains hautiness: it is not that she cannot effect an allaying of the grief)." 76, 77

### END OF THE CHIME.

When alternate syllables of the two halves of a stanza are identical in form that is called [the zigzag or] the "Bull-urination" and this is declared by the connoisseurs to be difficult to compose. [For example—] 78

"Madano madirākshīṅām apāṅgāstro jayedayam!  
Madeno yadī tat kshīnamanaṅgūyāñjalim dade ||

(Cupid whose weapon is the side-glance of the wine-eyed ladies is sure to triumph in case that sin of mine were exhausted: I offer my homage to the Body-less one)." 79

That is known as "Half-whirl" in case there be a whirling round of half the stanza; while that is taken to be "Full-whirl" if there be a whirling round in each direction. 80

[An example of the first is—]

"Manobhava taṅūnikam  
Nodayāya na mūnini!  
Bhayādamevāmū mā vā  
Vayamenomayū nata ||

(O Mind-born one, it is not that your army—the proud lady—is not for triumph: O thou revered one, it cannot be that we are full of crime, and [yet] through terror we are immeasurably afflicted)." 81

[An example of the second is—]

"Sāmāyāmā māyā māśā  
Mārānūvāyānā rāmā!  
Yānātūrārātūnāyā  
Māyārūmā mārūyāmā ||

(That lady who is [more] beautiful than Lakshmi, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that bewitching-damsel who spreads out a snare in the form of the jungling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction).” 82

That [familiar] restriction as regards vowels, classes of consonants, and consonants is also held to constitute a difficult achievement when four and less are involved: varieties beyond four are easy. 83

[An example with only four vowels repeated is—]  
 “Āmnāyānām āhāntyā vāg gītīr itih prītīr bhītīh! Bhogo rogo modo moho dhyeye vechohhed deśe kshemeḥ || (The concluding portion of the Vedas declares songs to be catastrophes, affections as dangers, enjoyment as a disease, rejoicing as infatuation: and that in a secure place one should ever hanker after the object of meditation, viz., the two [feet of God]).” 84

[An example with only three vowels repeated is—]  
 “Kshitivijitisthitivihitivrataratayah paramatayah! Uru rurudhur guru dudhuvur yudhi Kuravah svam arikulam || (The Kurus of excellent intellects, with their hearts set upon the sole-occupation of conquering the earth and securing consolidation, beset and routed in battle their mighty and extensive host of enemy).” 85

[An example with only two vowels repeated is—]  
 “Śrīdīptī hrikīrtī dhīnīti gīhprīti! Edhete dve dve te ye neme devese || (Wealth and splendour, modesty and fame, talent and morality, and eloquence and affection—these qualities by twos which are not to be found [even] in the Lord of the Gods—they all prosper in you. 86

[An example with only one vowel repeated is\*—]  
 “Sāmāyāmā māyā māsā Mārānāyāyānā rāmā! Yānāvārā-rāvānāyā Māyārāmā mārāyāmā || (That lady who is [more] beautiful than Lakshmi, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that

\* Same as stanza 82 above.

bewitching-damsel who spreads out a snare in the form of the jingling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction)." 87

[An example with only four consonant-classes is—]  
 "Nayanānandajanane nakehatraganaśālini! Aghane gaganē dṛiṣṭī angane dīyatām sakṛit || (O my beloved lady, for once only direct the gaze towards this cloudless sky that causes delight to the eyes and that is studded with clusters of stars)." 88

[An example with only three consonant-classes is—]  
 "Alinīlākālatam kam na hanti ghanastani! Ānam nalinachchāyanayanam śasikānti te || (O thou of massive bosom, whom would not thy face on which (hangs like a) creeper thy hair that is dark like the bee, with its splendour as that of the moon, and endowed with eyes that possess the charm of the lotus: [whom would it not] smite?)" 89

[An example with only two consonant-classes is—]  
 "Anangalanghanāgnanānātankā sadanganā! Sadānagha sadānanda natāngāsamgasamgata || (O thou ever blameless, thou everjoyful and of well-formed limbs, thou that art seeking association with the recluses, that good lady has many an affliction clinging to her in consequence of her abstinence from love)" 90

[An example with only one consonant-class is—]  
 "Agā gām gāngakākākagāhakā'ghakakākahā! Ahāhānka khagānkāgakankā'gakhagakākaka || (Thou hast [already] attained Heaven, thou that hadst bathed in the girgling and winding waters of the Ganges, after having abandoned the crow in the form of dismal sin, thou that art not marked out for cries of woe and alas, thou that art [sure] to attain the mount [Meru] which is marked by the rising of the Sun, O thou that art not addicted to the wretched paths of the deviously-wandering senses)" 91

[An example with only four consonants is—] "Re re rorururōrugāgogo'gāngago'gaguḥ! Kim kekākākukah kśko mā mām āmā'māmama || (Ho thou that hast brought upon thee the sin of [inflicting] injury upon the

bosom of the piteously-roaring Ruru-deer, thou that dost scale the sides of mountains and hast thy gaze (ever) upon trees, O thou that dost cause pain unto [the sages] who are devoid of all sense of the "mine,"—do thou not approach me: (for,) can the crow be ever capable of the youthful note of the peacocks ?)" 92

[An example with only three consonants is—] "Devānām nandano devo nodano Vedanīndīnah ! Divam dudāva nādena dāne dānavadantīnah || (The divine [Narasimha], the gladdener of the gods and the dispeller of the slanderers of the Vedas—at the killing of the elephant in the form of the demon [Hiranyakaśipu], did by his roar send terror through the Heavens)." 93

[An example with only two consonants is—] "Sārīh surāsūrasārīsārah sārāsasārāsāh ! Sasāra sarasāh śro sasūrūh sa surārasī || (That wise Baladeva whose prowess encompasses the gods as well as demons and who is addicted to wine, plunged, along with his wife [Revati] of excellent thighs, into the lakes full of the noisy sārāsa birds)." 94

[An example with only one consonant is—] "Nūnam nunnāni nānena nānanenānanānīnah ! Nānenā nanu nānūnenānenānānīno nīnīh || (Assuredly, it is not that he has not routed by his force our forces; hence surely, [our] lord and leader, wishing to bring his forces into conflict with this perfect [fighter], cannot surely be free from reproach)." 95

Thus far has been exhibited the general method [to be followed] as regards these difficult compositions. Now is being enumerated the modes to be followed as regards different varieties of the "Prahelikā" or the Riddle. 96

As pastimes or recreations at social gatherings, for preserving secrets amongst the connoisseurs only while speaking out in crowded places, or for baffling the other party, these riddles have a use for them. 97

That is called Cohesive by name wherein the coalescence of two words obscures the sense. That is Decep-

tive where deception is occasioned by a word the current sense of which is other than the one intended. 98

That is Disjointed where confusion is caused by employing words too far away syntactically. That is called Clandestine where the group of words is very hard to understand. 99

That is Semblable which is put together by words used in figurative or ascribed senses. That is Desperate where some sounds [not to call them words] are by forced etymology made to have a sense that is only barely possible by grammatical rules. 100

That is Numerical where some enumeration is the cause of confusion. That is Manipulative wherein the [prima facie] sense of the sentence appears otherwise. 101

That is Synonymic wherein different senses are attributed to one and the same noun. That is Cryptic in which by means of a statement that applies to something else to which the same description applies, the other [intended] thing is kept concealed. 102

That is Paronomic which is achieved by the usage of other-words. That is Baffling which baffles inspite of the sense being directly stated. 103

That which is made up of a series of etymologicistic interpretations is called Etymologicistic or Restrictive. That is one with Obscure-container wherein the contained is manifest but the container is obscure. 104

That would be one with Both [container and contained] Obscure where both these are obscure. That is Intermixed wherein is a mixture of different characteristics. 105

These sixteen Riddles are enumerated by earlier Teachers; and they have also taught, besides these, fourteen faulty Riddles. 106

We however consider that there can be innumerable faults possible, and are going to teach therefore only the faultless varieties. The faulty ones do not deserve to be defined. 107

[A Cohesive Riddle is illustrated in—] “Na mayāgo rasābhijūam chetaḥ kasmāt prakupyasiḥ Asthānarudītair ebhir alam alohitekshapaḥ || (Not by me is [made my] heart set upon milk <not mine is the heart addicted to criminal passion>; why dost thou then get angry? Enough, with these weepings, O thou of reddened eyes, that are not in place at all).” 108

[A Deceptive Riddle is illustrated in—] The way in which your joy waxes as thou dost enjoy the hump-backed one <the lady from the city of Kānyakubja>, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels. 109

[A Disjointed Riddle is illustrated in—] “Dande chumbatī padmīnyā haṁsah karkāśakanṭakeḥ Mukham valguravam kurvams tundenāngāni ghaṭṭayan || (The swan, rubbing his limbs against the stalk of the lotus-plant which has a rough, hairy exterior, and giving out a sweet note, kisses with his beak the [plant's] face).” 110

[A Olandestine Riddle is illustrated in—] “Khātayah kanī kāle te sphātayah spārhavalgavaḥ | Chandre sākshād bhavantyatra vāyavo mama sārīnaḥ || (O virgin-lady, the anklets (khātayah) of joyful jingling are [of] expansive [beauty] upon thy feet that are dazzling; my breaths are at that actually departing).” 111

[A Semblable Riddle is illustrated in—] Here in this garden was observed by me a creeper <a lady's arm> with five tender-leaves <fingers> at each of the tender-leaves of which there was a reddish bunch of flowers <naḥ>. 112

[A Desperate Riddle is illustrated in—] The liquor-vendors (surāḥ) <gods> with their blooming teeth are wandering unrestrained in the house-of-liquor (surālaye) <temple-of-gods>; and being intoxicated they seem now as it were to be immersed into the [very] lake of wine (saure) <into the divine [Mānasa] lake>. 113

[A Numerical Riddle is illustrated in—] With a nasal in the middle and on the sides adorned by four

letters [in all], there exists a certain city [to wit 'Kānchi'] wherein are kings whose name contains eight letters [to wit, 'Pallavāh']. 114

[A Manipulative Riddle is illustrated in—] With a faltering voice, bent-down head, piteous look, and tremblingly although I am standing, yet wouldst thou, O old-dame <O Goddess of Wealth> not have pity upon me! 115

[A Synonymic Riddle is illustrated in—] O thou of restless eyes, some one [namely, the tree called 'Rājātana' or 'Rājādana' or 'Priyāla'] belonging to the earth <earth-lord> is in the earlier part of the name <at first> designated as 'Rāja' <king>, and is also not-without [the syllabic] 'tana' [at the end] <is also eternally-enduring>; and yet is it neither the king nor one eternally-enduring. 116

[A Cryptic Riddle is illustrated in—] [What are they that abandon the man <their support, the mountain> despoiled of his wealth <mass of uprooted trees, branches, etc.>] and advance towards one possessing wealth <the ocean>? —the dreadful ones who attract all men to themselves by their multiform gestures <ripples>: they are not the courtezans [but are rather the rivers\*]. 117

[A Paronomic Riddle is illustrated in—] That [a-dhara or lower lip] of yours which has a name that signifies 'not earth' and which surpasses that [the pra-vāla, coral] which is styled 'pra-initiated hair': that makes me to-day, O thou of sweet voice, full of much eagerness. 118

[A Baffling Riddle is illustrated in—] The two lovers, turning their faces in opposite directions in anger, slept upon the bed; and continuing to sleep in the same manner they freely kissed each other's face in affection. 119

[Etymological Riddle is illustrated in—] People afflicted by the rays of [the Sun,] the father of the enemy [Karna] of the son [Arjuna] of him [Indra] who was van-

\* A more straight-forward interpretation with the bidden reference to 'wealth' which always seeks not those that do not have it, but rather those that already have it, is also possible.

quished by the bird [Garuda], rejoice at the sky when covered with those [clouds] that hold [the water,] the enemy of that [the fire] which dispells cold. 120

[A Riddle with obscure container is illustrated in—] It does neither at any time touch the weapon nor the rounded bosom of damsels; and yet this hand of some non-human being <this tree called Gandharvabasta or Eranda> is certainly not fruit-less. 121

[A Riddle with both—container and contained—obscure is illustrated in—] After having attained vicinity and secured co-operation in all functions with whom (=kena, reply kena—by the head), and who (-kah, reply kah=hair) is it, that is ejected if seen at the time of dinner? 122

[An Intermixed Riddle is illustrated in—] If this army <alphabet> containing horses <the letters ha and ga> and elephants <the letters ga and ja> and warriors <the letters bha and ta> be not mastered, then is our son, although knowing the Immutable <alphabet> [by rote], quite stupid as being not expert in the dealings of sense <unacquainted with vowel-signs>. 123

[This contains intermixture of the Synonymic [form] with the form of the Deceptive; in this very manner is to be made out the method of commixture of the other species of Riddles. 124

#### END OF THE RIDDLES.

[\* Thus has been exhibited the general method as regards the Riddles, although their nature is hard to master. The methods concerning Queries and Replies and the like are to be learnt from the usage of the learned.]

[\* By [following] this well laid out path one gets his intellect clarified and attains the knowledge of the easy and difficult styles of composition. For even though one were to exercise oneself in other branches of study one would not be capable of attaining this knowledge in the absence of this [path] ]

#### END OF FIGURES OF WORDS.

\* These extra stanzas are found in some Mss. and in the Madras edition of 1910.



[\* *The Merits and Defects of poetry should be studied by discerning persons. Of these the Defects lead to failure, the Merits to success.*]

Senseless, Self-contradicting, Iterative, Dubious, Non-sequent, Defective-in-word, Defective-in-caesura, Defective-in-metre, Defective-biatus; 125

And Not-conforming to requirements of place, time, science, experience, philosophy or scriptures: these are just the ten Defects which wise men should avoid in poetry. 126

Whether the departure from original-position, or failure to assign proper-ground or apt-illustration be a Defect or not—this is on the whole a vexed question: what is the good of troubling oneself about it? 127

That is held to be Senseless which, as a unified-whole, yields no sense. This counts for defect except in utterances of the delirious, of the intoxicated, and of the infants. 128

[For example—] The ocean is being drunk by the Gods; I am stricken with age; here are clouds roaring; to Indra the [elephant] Airāvata is dear. 129

This would be a blameless assertion in the case of persons of discomposed minds. In other cases what poet is there that would employ this or the like? 130

In one sentence or one composition if the earlier portion conflicts with the latter by conveying contradictory senses, that is enumerated amongst the defects as being Self-contradictory. 131

[For example—] Kill the entire force of the enemy and win this earth; there exists no enemy to thee who art compassionate towards all beings. 132

There does exist a peculiarly-engrossed condition of the mind when even a self-contradictory assertion is appreciated. 133

\* An extra stanza given in the Madras edition as introductory to the treatment of the "Doshas" which are held to constitute a distinct (fourth) Panchchheda, our iii. 125 = iv. 2 of Madras edition. 2

[For example—] How can attachment to another's wife be proper in the case of one of noble descent like myself? — Ah! when is it that I can kiss her tremulous lip? 134

When a statement made earlier without qualification is again repeated verbally or in sense that is called Iterative. For example— 135

This girl in her longings is highly perturbed by these water-clouds that have the [black] colour of her hair: these lightning-possessing, reverberating, thundering ones. 136

If, however, some sort of an extreme of compassion and the like is sought to be conveyed, then iteration is not a defect: on the other hand it is an embellishment. 137

[For example—] She is being killed, that lady of lovely hips, by Cupid suddenly turning into an enemy; she is being killed, that lady all whose limbs are charming: she is being killed, that lady of sweet voice! 138

If expressions intended for the clearing of doubt give rise to doubt that is just the defect known as Dubious. 139

[For example—] O thou friend with eyes agitated with the passion for seeing your lover that is dear to thy wish, the mother is in the distance <vicinity>: she will not be able to see <to tolerate> any such thing. 140

Such an expression, if ever used, does itself lead to doubt. This however would be just an embellishment and not at all a defect in a case like— 141

I observe that that blameless beauty is overwhelmed with an affliction caused by Cupid <by no physical disease>, but is under the influence of just the unendurable season <just the God of Death>: what avails then our looking up to you? 142

This speech is dubious as to whether the lady is afflicted by Cupid or by the heat [of the season]; the female-messenger used this in frolic with a view to torment the youthful-lover. 143

If the sequence of enumeration be not conformed to in a subsequent reference [to the things], that the wise have declared to be the Defect entitled Non-sequent. 144

[For example—] The causes of the stability, creation, and dissolution, may, they protect you: these Śambhu, Nārāyaṇa, and the Lotus born [Brahmadeva]. 145

If however a special effort of some kind be made for the ready-comprehension of the reference in order, then in that case the wise have declared even the violation of the sequence as no Defect. 146

[For example—] Of the three, viz. the abandonment of one's relatives, the abandonment of one's body, and the abandonment of one's country: the first and the last cause a long-enduring affliction; the middle one causes momentary anguish. 147

*Defective-in-word* is that wherein occurs an employment of words the usage of which has no warrant from grammatical rules and no sanction in the use of the learned. When there is a sanction from the use of the learned then it does not constitute a Defect. 148

[For example—] "Avate (for Avati) bhavate (for bhavato) bāhur mahim arnavasakvarim (for arnavasakvarikām or better, arnavamekhalām) | Mahārājan (for Mahārāja) na jijñāsā nāstityāsām girām rasaḥ || (Your arm affords protection to the earth with the ocean for its girdle: O great king, there is nothing to-be-ascertained [in the matter]—in these words there exists no sentiment of any kind. 149

Approaching from (rather, unto) the Southern mountain the wind makes the mango trees charming with their coral (rather, tender) blossoms slightly shaken. 150

This and the like would seem an incorrect idiom to those whose intellect is too dull to examine the rulings of the [grammatical] treatises: but it does not nevertheless depart from correctness. 151

The separation of words at specific places in [the feet of] the stanzas is known as caesura; a composition lacking

this is called Defective-in-caesura and it is jarring to the ear. For example— 152

“*Strīnām saṃgī|tavidhim ayam ā|dityavamśyo narendrah*  
*Paśyatyaklī|shtarasam iha sī|shṭairametyādi duṣṭam |*  
*Kāryākaryā|nyayam avikalā|nyāgamenaiva paśyan*  
*Vaśyām urvīm|vahati nripa |ityasti chaivam prayogaḥ ||*

(This king who is a scion of the Solar race watches along with experts the musical performance of undiminished flavour as given by these ladies—this portion is defective. And, this king, supervising the duties and delinquencies in their entirety and in conformity with the Sāstras, supports the docile earth—such kind of usage does exist) ” 153

For, just as when the final letter [or letters] of a word are elided, the remaining are yet held to constitute the word, so too the portion of the word anterior to the syllable modified through coalescence [e.g. “Kāryākaryā”] is regarded as a complete word [for the present purpose] 154

Even so, however, poets do not employ what might be offensive to the ear. For example—“*Dhvajīni tasya rājāḥ*  
*ke|tūdastajaladetyadaḥ ||* (The army of that king has lifted the clouds further upwards).” 155

Where occurs a shortage or excess of syllable or the incorrect disposition of the long and the short [vowels] that is called Defective-in-metre: this defect is highly reprehensible. 156

“*Indupādāḥ śī|tirūḥ sprī|santītyūnavarnatā | Sahakāra-*  
*śya kī|salayūnyārdrāntiyadhī|kāksharam||* (The cooling moon-  
 rays touch—this has a shortage of syllables—the blossoms  
 of the mango that are moist—this has an excess of  
 syllables).” 157

“*Kāmena bānā nī|śītā vimuktā*

*Mṛige|kshanā|sevītyayathā|gurutvam |*

*Madanabānā nī|śītāḥ patanti*

*Vāmekshaḥ|sevītyayathā|laghutvam ||*

(Cupid has discharged sharpened arrows at the fawn-eyed ladies—here long vowel is misplaced; sharpened arrows of Cupid alight upon the charming-eyed ladies—here a short vowel is misplaced).” 158

With the pretext that I do not intend to join the words together the leaving of a hiatus between words where it is not due to non-coalescent vowels is designated Defective-hiatus. 159

[For example—] “Mandānilena chalatā anganāganda-mandale! Luptam udbhedi gharmāmbho nabhasyasmadva-pushyapi! (The soft blowing breeze has removed, in this month of Śrāvana, the up-rising drops of perspiration upon the round cheeks of the ladies and also upon our body).” 160

[\* “Ādhivyādhiparīṭṣya adya śvo vā vināśite! ko hi nāma śarīrāya dharmāpetam samācharet || (For the sake of this body that is overwhelmed with diseases and disquietudes and that is to perish be it to-day, be it to-morrow, who indeed would think of acting in a way contrary to righteousness—[this is permissible according to, some].)”]

“Mānershyo iha śtryete strīnām himarītau priye! Āsu rātrīshvītī prājñair ājñātam vyastam Idriśam || (Here in this season of Autumn, O beloved, in nights like these, the pride and jealousy of ladies dwindle away—this kind of non-coalescence is permitted by the learned).” 161

The country, mountain, forest, nation and the like; time such as night, day, and seasons; Arts calculated to achieve the ends of love, such as dancing, singing, etc.; 162

The behaviour proper to all the movable and immovable creation in the way it is recognised amongst the people; Logic which consists in the science of excogitation; Scripture comprising the Vedas and the Smritis; 163

If in all these anything whatsoever contrary to the convention is put forth through a lapse on the part of the poet, that is called Not-conforming to country, etc 164

\* Extra stanza read in the Madras edition.

[Non-conforming to country and to mountain is illustrated in—] The Malaya-breeze is fragrant by reason of the contact with the camphor-trees; the elephants reared in the forests of the Kalinga country are of the size of the deer. 165

The Cholas comprise the bank-regions of the Kāveri river, which are dark on account of sandal-trees—such is the mode in which are put forth descriptions non-conforming to country and the like. 166

The day-lotus blooms at night, the night-lotus breaks open at day; the spring causes the Nichula to blossom; while summer is overcast with clouds; 167

The rainy-season is one where delightful to hear are the notes of swans, while the autumns are seasons when the peacocks get excited; the end of the cold-season is marked by a clear sun while the cold is the season when sandal-ointment is to be recommended. 168

Thus in this manner has been exhibited the mode of non-conforming to time; we are [next] briefly enumerating the mode in which non-conformity with the Arts takes place. 169

The permanent underlying sentiments of the Heroic and the Amorous are wrath (rather, energy) and astonishment (rather, impulse to enjoy): here is being chanted a melody consisting of all the seven Notes from which are excluded the non-accordant Notes 170

In a like manner may be brought out the discordance with all the sixty-four Fine Arts; the nature of these [sixty-four] will become manifest in the section dealing with the Arts. 171

The elephant shakes his mane; the horse has pointed horns; this castor-oil plant has a weighty trunk; this catechu plant is light-in-tissue. 172

This involves a conflict even with ordinary experience and this is reprehended by all. We will now exhibit conflict with branches of philosophy called Nyāya etc. 173

Truly has the Benevolent [Buddha] declared that all composite-things are non-transient: and hence it is that that chakora-eyed lady still abides in my heart. 174

Aptly it is that the followers of Kapila announce origination-from-nonexistence <prosperity of the wicked>; because we do notice the prosperities of only the wicked persons. 175

In this manner everywhere is to be seen the mode of conflict with Philosophies; now is being declared the method in which conflict with Scriptures takes place. 176

These Brahmins, who have not performed the ceremony of laying on the Fires, are employed in the celebration, at the birth of sons to them, of the Vaisvānariya sacrifices considering as they do the non-failure in their [religious, duties as their [true] ornament. 177

This boy, although his rite of Initiation was not performed, learnt the Vedas from the teacher; for a crystal, naturally pure, does not stand in need of any purification <purificatory ceremony>. 178

All conflict whatsoever of this kind at times, through the skill of the poet, gets beyond the range of defects and comes to be classified as an excellence. 179

[For example—] In consequence of the prowess of that king his gardens became the home of the heavenly trees whose foliage furnished freshest garments [to ladies]. 180

[Or—] A grating-wind presaging destruction of the kings was blowing, shaking off the sprouts of the [autumnal] Saptachchhada trees along with the pollen of the [rainy-season] Kadamba flowers. 181

[Or—] The singing, with its dis-harmonious blending of tunes as uttered by the mouths of their female companions who were frightened by the propelling of the swing, served to inflame the passion of the lovers. 182

[Or—] This love-lorn youth, tormented by the affliction caused by separation from his lady-love, regards fire as cooler than the lunar rays. 183

[Or—] Although fit-to-be-known thou art unknowable, although yielding fruit thou hast no fruit [to win], although one thou art multiform: homage to thee who dost assume all forms! 184

[Or—] The daughter of the Pāñchāla king, although wife of the five sons of Pandu, became the foremost of chaste ladies: such is the Divine dispensation. 185

Thus then, the Embellishments of Word and Sense, the easy and difficult Styles of Composition involving deft-word-grouping, and the Excellencies and the Defects of poems have been so far briefly exhibited. 186

A person exercising his intellect along the method exhibited by the above prescriptions, and by his conversations that are in strict consonance with [the requirements of] Excellencies and Defects, having [attracted] many a wine-eyed lady seeking his company,—he, like a blessed youth that he is, secures enjoyment and wins fame. 187

Of Kāvya-darśa (Mirror of Poetry), the work of Āchārya Dandin, here ends the Third Parichohheda entitled the Section on Word-embellishments and Defects.

HERE ALSO ENDS THE TREATISE

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# CORRIGENDA

## (1) FROM THE TEXT

- 1 24 — For विक्फियादोपो read विक्फिया दोपो  
 1 63 — For वैरस्यायैव read वैरस्यायेव  
 1 73 — For ०दुदधेरिति read ०दुदधेरिति  
 11 31 — For ०प्युद्रव read ०प्युद्रव  
 11 148 — For ०निष्टवस्तुनि read ०निष्टवस्तुनि  
 11 159 — For वय read वय  
 11 193 — For भ्रमरद्रमर read भ्रमद्भ्रमर  
 11 210 — For अनल्पा० read अनल्प०  
 11 213 — For पुस read पुसो  
 11 232 — For वक्त्र read वक्त्र  
 11 274 — For ०मम्भ प्रविष्टाया read ०मम्भ प्रविष्टाया  
 11 311 — For मृदुभि read मृदुभि  
 11 313 — For व्यतिरकादि read व्यतिरकादि  
 11 344 — For सवेय read सैवेय  
 111 34 — For सालै ल read साल साल  
 111 38 — For कार्त्स्येना० read कार्त्स्येना०  
 111 41 — For फलं read फल  
 111 46 — For विनयानयायत read विनयानयायते  
 111 46 — For नयानयास्ता० read नयानयास्ता०  
 111 49 — For मता धुनाना० read मता धुनाना०  
 111 69 — For स्वमित्रा० read स्वमित्रा०  
 111 81 — For मानामव read मनोभव  
 111 85 — For ०विहिति मत्त० read ०विहितिमत्त०  
 111 86 — For ष्ही कीर्ती read ष्हीकीर्ती  
 111 90 — For ०मङ्गल read ०सङ्गल  
 111 second st after 124 — For सुकर दुष्कर० read सुकरदुष्कर०  
 111 third st after 124 — For यथा ॥ read यथा ॥ ]  
 111 131 — For सुर्वापर० read पूर्वपर०  
 111 145 — For ०योनम read ०यानय  
 111 151 — For ०महात्म्य० read ०माहात्म्य०  
 111 161 — For रात्रिाप्यानि read रात्रिष्विति  
 111 175 — For ०वर्णते read ०वर्ण्यते  
 111 180 — For प्रभ वेन read प्रभावेण  
 111 184 — For ०प्यनेका० read ०प्यनेको०

## (2) FROM THE TRANSLATION

- 1 43 — *For garland read garland*  
 1 56 — *For °stabaka vibhrame read °stabakavibhrame*  
 1 57 — *For Manmano manma° read Manmano manma°*  
 1 61 — *For condusive read conducive*  
 1 72 — *For pakshah kshapitah read kshapitah pakshah*  
 11 6 145 149 323, 329 and the heading after 327 —  
     *For Hinderance read Hindrance*  
 11 21 — *For their read there*  
 11 140 — *For Since read since*  
 11 142 — *For condiction read condition*  
 11 170 — *For [discordant read [discordant*  
 11 175 — *For spotted read spotted*  
 11 202 — *For Contradictory read contradictory*  
 11 216 — *For abunbance read abundance*  
 11 225 — *For towards read towards its*  
 11 229 — *For anoidtṣ read anoint-*  
 11 233 — *For 'annointing' read 'anointing'*  
 11 246 — *For others read other*  
 11 253 — *For having a read having an*  
 11 261 — *For their read there*  
 11 325 — *For Creater read Creator*  
 11 349 — *For conferring read conferring*  
 11 365 — *For decription read description*  
 111 45 — *For elixer a read elixer as*  
 111 46 — *For vinaya 'nayā read vinaya nayā*  
 111 49 — *For ' Matā read Matam*  
 111 81 — *For rāma read rāmā*  
 111 82 — *For jungling read jingling*  
 111 85 — *For °vrataratayah read °vrataratayah*  
 111 90 — *For blamless read blameless*  
 111 92 — *For [infucting] read [inflicting]*  
 111 94 — *For slro read sro*  
 111 104 — *For manīst read manifest*  
 111 111 — *For (khātayah) read (khātayah)*  
 111 148 — *For employments read employment*  
 111 152 — *For stanzas read stanzas*  
 111 156 — *For syllable read syllables*

## INDEX OF IMPORTANT AND TECHNICAL TERMS IN THE KĀVYĀDARŚA\*

*NB*—Words are arranged alphabetically. After the uninflected form of Sanskrit words follow the senses in which they occur in Kāvya-darśa. Next come the inflected forms (arranged in the order of declension) with the citation of their references. Last are given references to the word when occurring in a compound as its first member (—o), or as its middle member (o—o), or as its final member (o—) The number within the semi-circular brackets, wherever it occurs, denotes the number of the sense given previously.

- |   |   |
|---|---|
| <i>akshara</i> (1)* immutable (2) letter (3) syllable (4) word —o (1) and (2) 111 123 o—o (3) 1 43. 1 69. (4) 11 144  | <i>atīśayopamā</i> transcendent simile 11 22          |
| <i>agrāmya</i> not coarse —ah 1 64  | <i>atynkti</i> exaggerated statement —h 1 92          |
| <i>agrāmyatā</i> non vulgarity, absence of coarseness 1 62, 11 292  | <i>adākshinātya</i> non-southerner —ānām 1 80         |
| <i>anga</i> constituent part —ānām 11 79  | <i>adbhuta</i> marvellous o—o 11 287.                 |
| <i>angāngibhāva</i> relation of the whole to the parts —o 11 360  | <i>adbhutopamā</i> hypothetical simile 11 24          |
| <i>angin</i> the constituted whole —ah 11 79  | <i>adhikālā</i> superiority 11 51.                    |
| <i>atirūdha</i> highly conventional —am 1 46  | <i>adhikāra</i> power, capacity. —ah 1 8              |
| <i>atīśaya</i> (1) excess, extreme (2) hyperbole, transcending hyperbole —o (2) 11. 220 o—o (2) 11 5 o—h (1) 11. 137. | <i>adhyāsa</i> super imposition. —h 1 97. o—āt 1 94.  |
| <i>atīśayokti</i> hyperbole. —h 11 214.   | <i>anātikrama</i> non transgression. o—āt 1 85.       |
|   | <i>anantaya</i> self-comparison. —o 11 358.           |
|   | <i>anādarākshepa</i> slighting interdiction —h 11 140 |

\* I have to particularly thank Mr R D Vadekar for the pains he took with this Index.

- anucclāya* indecision —o iii 143  
*anyama* irregularity absence of restriction —h i 25  
*anyamopama* unrestricted simile ii 20  
*anushthura* not harsh —o i 69  
*anukāmpa* compassion —o iii 137  
*anugati* comprehending —h ii 115  
*anuyāna* permission —o ii 136.  
*anuyānakshepa* permissive interdiction —h ii 136  
*anuprasa* alliteration —h i 54 55 —am i 58 60. —at i 54 —o i 44 o—s i 52.  
*anubhava* cognition o—o i 55  
*anusāyukshēpa* interdiction with remorse —h ii 160  
*anuddēśa* subsequent reference —h ii 273 iii 144  
*anurjita* not exalted —h i 71  
*aneyatā* not bringing over —m i 73  
*anyathānupapatti* inexplicability —ja ii 218  
*anyonyopama* mutual simile ii 18  
*apakrama* non-subsequent —m iii 125  
*apakramabhūdhana* entitled non-subsequent —m iii 144  
*apabhasī anavat* like incorrect idiom iii 151  
*apabhramśa* (1) composed in the Apabhramśa language (2) the Apabhramśa language (3) literature in the Apabhramśa language —h (3) i 32 (?) i 36 (1) i 37  
*apabhramśatā* possessing a de-based form —taḥ i 36.  
*aparāaktra* name of a metre —m i 26 o—joh i 27  
*apahnūtī* concealment —h ii 304 —o ii 309 o—o ii 6  
*apada* not divided into metrical foot —h i 23  
*apartha* senseless —m iii 125 128  
*apūriśamīśoktī* novel inclusive assertion ii 213  
*aprasūta prasamsū* vicarious praise ii 340  
*aprasūtatōtra* vicarious praise o—e ii 6  
*abhava* annihilation —aja ii 24 —o ii 239  
*abhiśāhcti* negative cause —ia i ih ii 246  
*abhidhāna* assertion —m iii 130  
*abhinmakriyā* with identical actions —h ii 314  
*abhinna pāda* not having distinct words —m ii 310  
*abhiyōśa* application —h i 103  
*abhūtopama* abnormal simile ii 38  
*abhyāsa* (1) repetition (2) constant study —h (?) ii 368 (1) iii 67 70  
*abhyūdaya* prosperity —o ii 303  
*amatrīka* (1) not expert in the dealings of sense (2) unacquainted with the vowel signs —h (1) and (2) iii 123  
*ayukta* incompatible —m ii 78  
*ayuktakarīn* doing what is discordant —ri ii 170

- ayuktayuktakarya* having a compatible and incompatible effect —*yau* 11 253
- ayoga* incompatibility 0—*au* 11 76
- arīha* (1) meaning, sense (2) object, thing (3) desired end (4) diction —*h* (1) 1 64 71, (2) 1 89 (1) 11 233 —*sya* (1) 1 73 (2) 11 150 —*the* (1) 1 62 0—(4) 1 50, (1) 1. 62 0—0 (1) 1 10, (3) 1 30, (2) 11 308, (1) 11 186 0—*h* (1) 11 43 0—*m* (1) 1 45 0—*thera* (1) 11 43
- arthakalpanā* attribution of sense 11 102
- arthatah* in the sense 11 135
- arthavyakti* explicitness of meaning —*h* 1 41, 73
- arthāntaranyāsa* corroboration —*h* 11 4, 169
- arthāntarākṣepa* interdiction by corroboration —*h* 11 166
- arthāvṛtti* repetition of sense —*h* 11 116
- ardha* half. —*voh* 11 78 0—0 11 73
- ardhabhrama* half whirl —*m* 11 80.
- ardhabhyāsa* repetition of a half —*h* 11 53
- alākṣhana* not deserving a definition —*āh* 11 107
- alamkara* figure of speech embellishment —*h* 1 62, 71, 11 268, 340, 11 141 —*āh* 1 10, 11 7 —*am* 11 300 —*ān* 11 1. 0—0 11 3 116, 214, 214 220, 360 0—0 1 50, 11 359
- alamkaralā* being a figure, figurativeness —*tayā* 11 237, 287, 367.
- alamkṛti* embellishment, figure (of speech) —*h* 11 8 0—1 19
- alamkṛiyā* embellishment, figure 11 137 —*āh* 11 3 0—*āh* 11 186
- alpapyāna* faintly aspirated 0—1 43
- Avanti* n of a princess 11 280.
- avayavarūpaka* metaphor of constituent parts —*m* 11 72
- avayavirūpaka* metaphor of constituted whole —*m* 11 74
- avinaśvara* non evanescent —*m* 11 174
- aviruddhakriya* with non-contrary actions —*h* 11 314
- avirodhin* not involving self-contradiction —*dh* 11 315
- aviśeṣha* non qualification, non-specification —*ena* 11 135
- avishama* not uneven —*m* 1 47
- avyapela* contiguous —*m* 11 19.
- avyapetavyapetātman* both contiguous and non-contiguous —*mā* 11 1, 33
- asāstrayāna* ignorant of science. —*h* 1 8
- asīṣteshta* not approved by the learned —*h* 11 148
- asadūbhūti* origination from non-existence —*h* 11 175
- asamdhana* not joining —*m* 11 159
- asamastakhya* being out of compound —*m* 11 68
- asambhāvītopamā* simile of impossibility 11 39

- asadhuranopama* absolute simile  
 u 37  
*ahetuka* without any cause —*m*  
 u 202  
*akara* posture o—o u 260  
*akshipta* interdicted —*h* u 130  
 162 —*a* u 122 —*m* u 128  
*akshepa* interdiction —*h* u 5  
 120, 158 168 o—o u 313  
*aksheparupaka* negatived meta  
 phor —*m* u 91  
*akshepya* thing to be interdict  
 ed —o u 120.  
*akhyana* narration —o 1 28  
*akhyayika* chronicle 1 23 28  
 —*yah* 1 26 —o 1 23, 81  
*agarīa* (1) scriptures (2) treatise  
 —*h* (1) u 163 —*ena* (1) u  
 153 —o (2) u 367 (1) u  
 176 o—o (1) u 126  
*acikhyasoparīa* simile with a  
 suppressed judgment u 32  
*añjaneya* Hanumant —*yena* u  
 302  
*adīdīpaka* initial illuminator  
 —*am* u 102  
*adīdīpakatva* being initial illumi  
 nator —*e* u 108  
*adīraja* king of yore —o 1 5  
*adlukya* excess —o u 192 o—*e*  
 u 156  
*anantya* infinity —*at* u 120  
*anarthakya* futility —o u 148  
*apta* authority reliable source  
 —*ah* 1 32 —o u 227  
*ablīra* a tribe cowherd —o 1 36  
*amnata* said to be, regarded  
 —*m* u 161  
*aroclaka* aversion —*e* u 239  
*aropita* ascribed —*at* u 100  
*aropya* having superimposed u  
 70  
*arjān* of a metre —o 1 27  
*avṛtiti* repetition —*h* u 1 73  
 —*m* 1 61 o—*t* u 4  
*aśamsana* expression (of a good  
 wish) —*m* u 357  
*aśaya* heart —*syā* u 300 —o u  
 303  
*aśis* benediction —*ih* 1 14 u  
 7 357  
*aśirvachanakshepa* benedictory  
 interdiction —*h* u 142  
*aśirvada* benediction —o u 142  
*aśraya* container substratum  
 —o u 104 o—*h* u 129  
*aśrita* contained —*m* u 104  
*Ikshvaku* n of a king —o u 345  
*angita* jesture —o u 260  
*itihasa* history —o 1 15  
*Indusekhara* the god Śiva —*h* u  
 12  
*uchchhuṣa* a sub-division —*h*  
 1 27  
*utkarsha* eminence —*h* 1 78  
*utlāra* reply o—o u 124a  
*utpādāna* production —*m* u 252  
*utpreksha* poetic conception u  
 234 —*m* u 221 —o u 226  
 359 o— u 5  
*utprekshārayava* a variety of  
 poetic conception —*h* u 359  
*utprekshatopama* fancied simile  
 u 23  
*utsaha* enthusiasm —*h* u 285  
*udatta* exalted —*m* u 300 —o  
 u 6 303  
*udara* pregnant in meaning —*m*  
 1 79 —o 1 76

- udārata* pregnancy (of expression) — *m* i 41
- udāharana* example — *o* ii 171.
- uddiṣṭa* enumerated — *ūnām* ii 273
- uddēśa* enumeration — *o* iii 144
- udbhava* prosperity — *āh* iii 175
- unmiśra* mixed *o—o* i 47
- upadr̥mhana* amplification — *m* ii 237
- upamā* simile ii 4, 14 66 — *āsū* ii, 309, 358, — *o* ii 51, 227, 313 *o—ajoh* ii 96
- upamāna* standard of comparison — *m* ii 227, 230
- upamānopameyati* the relation between the subject of comparison and the standard of comparison — *m* ii 228
- upamāpahnūt* concealment based upon simile — *o* h ii 309
- upamarūpaka* comparison metaphor — *m* ii 358
- upamāvyatirekākhyā* called comparison (metaphor) and contrast (metaphor) — *m* ii 88
- upalabdhi* comprehension *o—shii* i 8
- upāśleshana* besmearing *o—o* ii 233
- upasūchana* indication — *nāt* ii 150
- upādāna* use *o—at* ii 112
- upāya* remedy *o—am* ii 152
- upayākshepa* interdiction with a remedy — *m* ii 152
- ubhayachchhanna* riddle in which both (the container and the contained) are concealed — *ā* iii, 105
- ubhayavyatireka* double-sided out-matching — *h* ii 184
- ubhavāvritti* repetition of both (the word and the sense) — *h* ii 116
- ūrjāsvin* vigorous — *svi* ii 5, 294
- ekarūpata* identity — *m* iii 78
- ekavyatireka* one-sided out-matching — *h* ii 182
- ekāngarūpaka* metaphor of a single constituent part — *m* ii 76
- ekārtha* iterative — *m* iii 125, 135
- ekārthadīpaka* illuminator of the self same object — *m* ii 112
- ojas floridity* i 41, 80 83
- ojasvin* florid — *nih* i 83
- osara* a variety of Apabhraṃśa composition — *o* i 37
- kantaka* (1) thorn (2) horripilation — *h* (1) and (2) ii 320
- kathā* (1) incident i 15 (2) tale i 28, 37, — *āsū* i 26 *o—e* i 23
- kartri* agent — *rtā* ii 230 *o—kah* ii 233
- karman* object — *man* ii 240 *o—mā* ii 233
- Kālinga* name of a country — *o* iii 165
- kala* fine art — *o* iii 171
- kalāparichchheda* section dealing with arts — *e* iii 171
- kalarūrodha* non conformity with the arts — *syā* iii 169.
- kāvīya* poetic power — *e* i 105
- kānta* graceful — *m* i 85 88
- kānti* grace *o—o* i 41.
- Kapila* follower of Kapila — *aik* iii 175

- haraka* efficient —o u 235  
*karana* cause —m u 132 —o u 199 o—o u 203. o—m u 134  
*karanakshepa* interdiction of the cause —h u 132  
*karunya* pathos —m u 287  
*karṇa* effect —sya u 134, 252  
*karyakshepa* interdiction of the effect —h u 134  
*karyanantaraḥ* born subsequent to effect —h u 253  
*kalavirodha* non-conformity to time —sya u 169  
*Kaveri* n of a river o—o u 166  
*kavya* (1) poetry (2) poem poetic composition —i (2) 1 19 20 —anam (1) 1 10 u 186 —e (1) 1 7, u 124c —es/ u (2) 1 36 (1) u 13 u 126 (1) u 364 —o (1) 1 12 50 76 100 103 u 1  
*kavyalakshana* treatment of poetry —m 1 2  
*kulaka* group of verses forming one utterance with one principal verb —aḥ 1 13  
*kṛcī chhroḍya* difficult to pronounce —m 1 2  
*komala* soft o—e 1 69  
*kośa* anthology —h 1 13  
*krantā* (1) order relative order sequence (2) method —h (1) u 5 (1) u 273 329 (2) u 96 —o (1) u 146  
*kriyā* action activity function —कृत् क्रिया क्रियते क्रियते क्रियते 323  
*kriyāpada* verb —e u 230  
*kriyāpekṣha* depending on action —a u 240  
*kriyavidhi* method of making —m 1 9  
*kródha* wrath —h u 283 —o u 170  
*gadya* prose —m 1 11 23 —sya 1 80  
*gadyāpadyamaye* partly prose and partly verse 1 31  
*guna* quality merit excellence —h 1 76 u 32 231 272 —au u 184 —ah 1 29 42 u 343 u 124c (twice) 186 —am u 364 —o u 56 323 u 179 o—o u 13 97 o—o h u 187  
*guṇadosha* excellences and blemishes —an 1 8  
*guru* (1) long (2) heavy —i nati (1) 1 81 —o (2) u 156  
*grīya* partisan o—h o—a 1 u 222 o—es/ u u 179  
*go* word *gauh* 1 6  
*gomutrika* bull unnaion u 78  
*goshṭhī* (1) assembly gathering (2) conversation o—o (1) u 97 —shthyam (2) u 263 o—s/ u (1) 1 105  
*Gauda* name of a people and their country —ai/ 1 44 54 —o 1 42 92  
*Gaudī* name of a Prakrit language 1 35  
*gaiḍriya* belonging Gauda (q v) —ai/ 1 46 o—o au 1 40  
*gauna* secondary subordinate —कृत् क्रिया क्रियते क्रियते 323  
*gaunairiti* secondary —o 1 95  
*gaunartha* secondary sense —o u 100  
*gaurava* greatness o—m u 303



- grāmya* coarse, vulgar —*h* 1 63.  
—*m* 1, 66 —*o* 1 95.
- grāmyatā* coarseness 1 65
- Chakravāla* n. of a mountain —*o*  
11 99
- chatūpamā* cajoling simile 11 35
- chaturōdātta* clever and noble —*o*  
1 15
- Chaturmukha* the four faced God  
—*o* 1 1
- chaturvarga* fourfold end —*o*  
1 15
- chatushpāda* consisting of four  
feet 1 11
- chamṣū* a particular composi-  
tion —*āh* 1 31
- chatu* coaxing expression —*ta*  
*vah* 11 271
- chātukāra* agreeable speaker  
—*ena* 11 124.
- chātukārīta* coaxing manner 11  
272
- chitrahetu* diverse cause —*tatah*  
11 253
- Chola* n of people —*āh* 11 166
- chhandovichite* metrical compen-  
dium —*tyām* 1 12
- chhalita* pantomime *o—o* 1 39
- Jahnukaryā* the Ganges *o—o* 11  
81
- jaṭi* (1) genus, species, class (2)  
name of a figure (class por-  
traval) (3) a metre which de-  
pends upon the number of  
syllabic instants —*h* (3) 1 11  
1 28, (2) 11 8 —*o* (1) 11 13,  
97 *o—o* (1) 11 323 *o—tayaḥ*  
(1) 1 28, 11 198 *o—tinā* (1)  
11 164
- jñāpaka* probative —*h* 11 241.  
*o—kam* 11 235
- jñāpakahetu* probatory cause  
—*tavaḥ* 11 246
- zyotis* light —*h* 1 4
- dambara* pompousness *o—raṭi*  
1 50
- tattvakhyanopamā* simile based  
upon statement of fact 1 36
- tattvapahnavarūpaka* metaphor  
of negated reality —*m* 11 95
- tatsama* analogous (language)  
—*h* 1 33
- tatsahaja* originating simultane-  
ously (with the effect) —*h* 11  
253
- taḍbhāra* derived (language) —*h*  
1 33
- tinanta* verb —*tena* 11 227.
- tulyadharmā* common quality.  
—*o* 11 15
- tulyayogita* equal pairing 11 6,  
330
- tulyayogopamā* simile of pairing  
11 48
- tejasīn* vigorous —*svi* 11 275
- traskilya* the three divisions of  
time —*o* 11 120
- dakshinadri* the southern moun-  
tain —*dreh* 11 150
- dakshinatya* southerner —*āh* 1  
60
- dīpaka* illuminator —*am* 11 97  
—*ke* 11 115 —*o* 11 4, 116
- dīpta* grand —*m* 1 72
- Duḥśāsana* n p —*h* 11 282
- dushita* blemish —*m* 1 7
- dushpratīti* unpleasant cognition.  
—*o* 1 66

- dūrakārya* producing effect in a distant place —*h* u 253.
- dūshana* blemish. —*āya* u 51.
- dyūshānta* apt illustration. o—o u 127
- devarāja* lord of the gods —*h* u 53
- deśādāvirodhin* non-conforming to country etc —*dh* u 164
- deś*: provincial (language) i 33
- doṣha* blemish, fault, defect —*h* u 32, 127, 137, 141, 156 —*āh* u. 124c (twice), 126, 186 —*am* u 144 —*ān* u 107 —*eshu* u 131 —o u 179 187 o—o u 56 o —*h* i 24, 69
- doshābhāsa* appearing as fault —*h* u 272 —*āh* u 343
- dravya* (individual) thing or substance o—o u 13, 97.
- dharma* quality, property, characteristic —*h* u 228, 229 —*āh* u 211. —*m* u 130 —*an* u 1. —*mēna* u 164, 182 —*maih* u 114 o—o u 213, 228, u 102 o—*ā* u 16 o—*h* i 93 —*mānam* i 97
- dharṇākshepa* interdiction of a quality —*h* u 128
- dharmin* one possessing a quality or property —*m* u 130, 229
- dharmopama* simile with a quality u 15
- dharmyākshepa* interdiction of a thing having qualities —*h* u 130
- dhishnya* sanctuary, abode o—*m* i 90
- nandana* Indra's garden. —o u 290
- namaskriyā* salutation i 14
- naya* branch of study. —*m* u 124b (twice)
- nāṭaka* drama o—i 31, 37
- nāmāntarīta* synonymic u 102
- nāmāntarītamīśrā* intermixed with the synonymic (form) u 124
- nāyaka* hero —*m* i 21. —*ena* i 24 (twice) —o i 22 o—*m* i 15 o—o i 17
- nīdarśana* illustration —*m* u 348 o—o u 6
- nīdopamā* condemnatory simile u 30
- nībhṛīta* cryptic u 102
- nīyatasthana* whose place is decided —*m* u 152
- nīyama* restriction —*h* u 83.
- nīyamavat* having restricted predication —*iān* u 314
- nīyamāksheparūpoki* having the form of an interdiction of restricted predication —*h* u. 315
- nīyamopamā* restrictive simile u 19
- nīrnaya* decision, clearing —o u 139
- nīrnayopamā* determinative simile u 27
- nīrīrtanīya* object to-be-originated —*śya* u 241
- nīrīrtiya* to be originated —*e* u 240
- nīrīrtana* negation —*āl* u 134 o—*at* u 213
- nīrvṛīti* cessation —*ttau* u 237
- nīvedana* indication o—*e* u. 244

- nishkraya* redemption, avenging  
 —*aya* 11 223  
*neyatva* act of bringing over  
 —*m* 1 74  
*naisargiki* inborn 1 103  
*nyagbhuta* submerged —*h* 11  
 230  
*nyasana* putting forth —*m* 11 46  
*nyaya* (1) law rule (2) philoso-  
 phy (3) Nyaya philosophy (4)  
 Logic (5) (similar) standard  
 —*h* (4) 11 163 —*o* (3) 11 173  
 (2) 11 176 —*o* (1) 1 75 (2)  
 11 126 —*m* (5) 1 78  
*nyasa* putting forth —*h* 11 169  
*nyūnata* shortage —*o* 11 156.  
*pada* word —*m* 11 154 —*ai*  
 11 100 —*eshu* 1 55 11 159  
 —*o* 1 66 11 148 —*dena*  
 11 110 (twice) —*ai* 11 204  
*padachcheda* separation of the  
 words —*m* 11 152  
*padatva* being a word —*m* 11  
 154  
*padasamtana* succession of words  
 —*h* 1 23  
*padasandhi* coalescence of words  
 —*nā* 11 98  
*padatati* series of words 1 10  
 11 99  
*padavritti* repetition of words  
 —*h* 11 116  
*padasatti* juxtaposition of words  
 —*h* 1 52  
*padhati* style method —*h* 1  
 50 11 148  
*paḍya* metrical (composition)  
 poetry —*m* 1 11 (twice) —*ye*  
 1 80 83 —*o* 1 13  
*padhiti* style —*h* 1 76  
*paravaśakshēpa* dependent inter-  
 diction —*h* 11 150  
*parasparopakaritva* mutual sub-  
 servience —*m* 11 365  
*parayana* mainstay last resort  
 —*m* 11 210  
*parahata* opposed —*m* 11 131  
*parimanariti* concise manner  
 —*itya* 11 368  
*parivritti* barter —*h* 11 7 351  
 —*iteh* 11 355  
*parihariki* restrictive 11 104  
*parusha* desperate 11 100  
*parushakshēpa* ruthless interdic-  
 tion —*h* 11 144  
*parvayokta* periphrasis —*m* 11 5  
 290  
*pīḍa* metrical foot —*ya* 11 67  
 —*of* 11 51 —*deshu* 1 53 —*o*  
 11 73  
*pīḍāyama* initial chime —*m*  
 11 19 —*o* 11 37  
*padabhyāsa* repetition of a foot  
 —*h* 11 53  
*purarukta* reiterated —*h* 11 137  
*Pilottari* Indra —*h* 11 49  
*paurastya* eastern —*a* 1 50 83  
*prakalpitā* manipulative 11 101  
*pragrihyā* non-coalescent vowel  
 —*o* 11 159  
*pratiṣṭhā* original position —*o* 11  
 1-6  
*pramudhi* substitute represen-  
 tative —*h* 11 177  
*pra bhī* genius 1 103  
*pratidhira* genius. —*m* 1 104  
*pratidoma* reverse —*m* 11 73

- pratīvastūpamā* simile based upon the correspondence of types II 46
- pratishedhopamā* inhibitive simile II 34
- pratīta* cognised —e II 180
- pratīti* sense (perception) —h I 75 —o I 45 II 182 o—h II 46
- pratyamana* to be inferred —o II 16, 189
- prapañcha* prolixity —o III 38
- prabandha* (1) any composition, (poetic) composition (2) treatment —e (1) III 131 —o (1) II 364 o—h (2) I 12
- prabhūtakshēpa* authoritative interdiction —h II 138
- prayoga* use, employment, usage —h III 153 —ām I 2 —e II 54 —eshu II 171, 246 —o II 254 o—h III 148 o—āt III 99
- pravṛtti* behaviour —h III 163
- praśamsopamā* laudatory simile II 31
- praśna* query —o III 124a
- prasāda* lucidity —h I 41
- prasādatat* lucid I 15
- prasthāna* mode method —m I 92, III 166, 176
- prahēlī* riddle III 96 —ah III 97 106 —o III 124a. o—āh III 106
- Prākṛit* (1) the Prākṛit language (2) composed in Prākṛit (3) Prākṛit literature —am (3) I 32 (1) I 34 35, (2) I 37 —o (2) I 37. —o (1) I 33
- prāgabhūta* antecedent negation —o II 252
- prātilomya* reverse order —ena III 73
- prāp̄ya* (thing) to be reached. —e II 240
- prēksha* seeing —o I 39
- preyas* the joyous —ah II 5 275, 279
- phalotpatti* result o—tēh II 148
- bandha* structure —ah I 47 —eshu I 47 —o I 69
- bandhagaurāta* compactness of structure —tat I 44
- bandhapurushya* roughness of structure —m I 60
- bahuvrēhi* adjectival (compound) —h II 61
- bahūpamā* multiplex simile II 40
- bimbā* reflecting-object o—m I 5
- bibhatsa* abhorrent —o II 287
- Bṛihatkāthā* 7 work by Guṇādīya —ām I 38
- bodhīni* awakening o— I 55
- Brahman* Creator —nah II 31
- bhaya* maka terrible o—lah II 287
- bhaviśhyadākshēpa* interdiction of what will happen —h II 126
- bhīratī* words III 133.
- bhūta* (1) intuition (2) emotion (3) intention, fancy (4) sentiment —h (1) II 364. —au (4) III 170 o—o (2) I 18, (3) I 30
- bhūtanirīpiti* suspension of love. —tīyē II 270
- bhūtabhūta* astarūpa having the form of existence and non-existence —sya II 252

- bhavāyatta* based on intuition  
 —*m* 11 366  
*bhavika* sustained intuition —*m*  
 11 7  
*bhāṣkatva* sustained intuition  
 —*m* 11 364  
*bhāṣha* language —*bhāṣ* 1 38.  
*bhinna-pada* having different  
 words —*o* 11 310  
*bhinnavṛtta* defective in metre  
 —*m* 11 125  
*bhūtabhāṣha* language of the  
 ghosts —*o* 1 38  
*bheda* (1) difference distinction  
 (2) variety —*h* (2) 11 181, 185  
 —*ah* (2) 11 171 11 38 53  
 —*at* 11 120 —*syā* (1) 11 182  
 —*o* (1) 180 192 *o—ā* (1) 11 66  
*bhedaka* distinguishing —*m* 11  
 196 —*au* 11 184  
*madhura* sweet —*m* 1 51  
*madhyama* temperate *o—ah* 1  
 47  
*Malaya* name of a mountain —*o*  
 1 49  
*mahākāvya* long poem —*m* 1 14  
*mahāyānika* great chime —*o*  
 11 70  
*Maharashtra* n of a country  
 —*o* 1 34  
*madhurya* sweetness —*m* 1 41  
 68 —*ā* 11 22
- maladīpaka* stringed illuminator  
 —*m* 11 108  
*malopama* stringed simile —*o* 11  
 142  
*mahātmya* magnanimity —*m* 11  
 303  
*miśra* mixed —*m* 1 11 32  
 —*an* 1 31  
*miśraka* mixed —*m* 1 37.  
*muktaka* a detached stanza —*m*  
 1 13  
*mukha* opening *o—m* 1 14  
*mukhya* original principal —*o*  
 162 *o—yoh* 11 188  
*murchhakshepa* interdiction with  
 fainting —*h* 11 156  
*mṛidi* soft —*o* 1 47 (twice)  
*mohopama* simile of illusion 11 25  
*yati* caesura —*i* 11 152  
*yatibhāṣita* defective in caesura  
 —*m* 11 125 152  
*yatnakshepa* interdiction with an  
 effort —*h* 11 148  
*yatīśān khyā* relative order —*m*  
 11 273  
*yamaka* chime —*m* 1 61 11 1  
 73 —*an* 11 37 —*o* 11 70  
*o—ana* 11 2  
*yatra* departure 11 143 150 —*o*  
 11 155 *o—o* 11 138 *o—* 11 142  
*vaktarūpaka* compatible meta  
 phor —*m* 11 77

- yogya* exercise 0—*m* 11 243  
*rati* love —*h* 11 281  
*rasa* (1) sentiment (2) passionate-  
 ness —*l* (1) 1 51 11 292 11  
 149 —*am* (1) 1 62 —*o* (1) 1  
 18 51 52 64 (2) 11 275  
*rasavat* impassioned 11 5 275  
 281 283  
*rasavalla* impassioned character  
 11 292  
*rasavallia* impassioned nature  
 —*m* 11 285  
*rasavalla* depending upon senti-  
 ments 0— 11 297  
*Ratavaman* n. of a king —*nah*  
 11 279  
*rūḍā* (1) current conventional  
 (2) reported well known —*m*  
 (2) 11 127 —*ena* (1) 11 98  
 0—*m* (1) 11 164  
*rūpa* nature 0—*o* 11 265  
*rūpaka* metaphor —*m* 11 4 66  
 78 79 84 —*eshu* 11 358 —*o*  
 11 88 0—*o* 11 313 0—*m*  
 11 68  
*rūpakāra* *pāla* duplicated meta-  
 phor 0—*1* 11 93  
*rūpana* description (metaphori-  
 cal) description —*nah* 11 79 95  
*rūpanarūpa* (metaphorical)  
 description and non-descrip-  
 tion —*o* 11 79  
*rūpabheda* distinction in colours  
 —*o* 1 8  
*rosh* *lāshepa* wrathful interdic-  
 tion —*h* 11 154  
*sandra* furious —*o* 11 283  
*lakshana* (1) definition (2) charac-  
 teristic (3) formation —*m*
- (1) 1 14 0—*o* (2) 11 226 361  
 11 105 (3) 11 148  
*lakshānā* grammatical open-  
 tion 11 100  
*lakshya* (1) literary —  
 (2) (grammatical) form  
 (1) 11 309 0—*o* (2) 11 148  
*laghu* (1) light (2) short —  
 (1) 1 81 0—*o* (2) 11 156  
*lambha* a sub-division —*o* 1 27  
*lajā* tune —*o* 11 182  
*lata* the slender —*h* 11 5  
*Lati* n. of a language 1 35  
*lasya* dancing —*o* 1 39  
*linga* gender —*o* 11 51  
*leśa* (1) slender (2) little —*h* 11  
 265 —*m* 11 268 0—*am* (2)  
 11 235  
*lokayatra* the course of worldly  
 life normal run of things  
 1 3 —*o* 1 88  
*lokasīma* the way of the world  
 —*o* 1 93 11 214  
*lai kihartha* ordinary possibility  
 —*o* 1 85  
*taltra* name of a metre —*m*  
 1 26 —*o* 1 27  
*takrokti* artistic composition  
 —*h* 11 363 —*shu* 11 363  
*tadāna* number (grammatical)  
 0—*o* 11 51  
 11 73 —*l* (1) 11 364 —*am* (2)  
 11 69 —*o* 0—*o* (2) 1 18 (3) 1 30  
 (2) 11 270  
*vasatara* having the  
*varnana* n. of existence and non-  
 11 252